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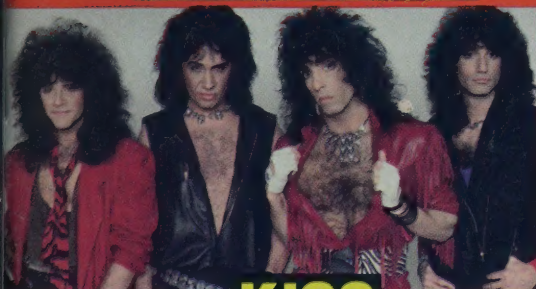
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GUNS N' ROSES



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Motley Crue

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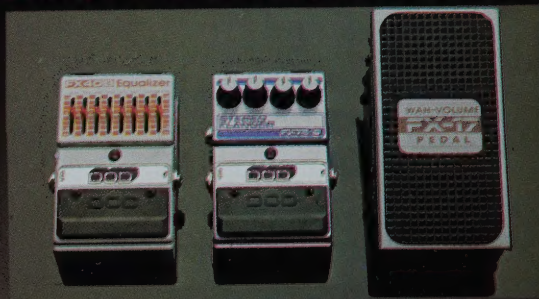
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- 4 GUNS N' ROSES**
Bad To The Bone
- 8 CINDERELLA**
Bound For Glory
- 11 JETBOY**
Pick Hit

- 12 HELIX**
Street Tough
- 14 WHITESNAKE**
Riding High Again
- 16 DOKKEN**
On The Attack
- 18 TESTAMENT**
Call Of The Wild
- 19 E-Z-O**
Pick Hit
- 20 TNT**
Set To Explode
- 21 MOTLEY CRUE**
Eve Of Destruction
- 24 TWISTED SISTER**
The S.M.F.'s Revenge
- 26 AC/DC**
Tales Of The Unexpected
- 28 LOUDNESS**
Raiders From The East
- 30 TONY MacALPINE**
Guitar Man
- 31 FASTER PUSSYCAT**
Pick Hit
- 32 GREAT WHITE**
On The Attack
- 34 DIO**
The Metal Terminators
- 36 MALICE**
Loud And Proud
- 37 TESLA**
Caught In The Act
- 38 JUDAS PRIEST**
The Metal Masters

- 40 YNGWIE MALMSTEEN**
Out To Lunch
- 41 LITA FORD**
Out To Lunch
- 42 ADRIAN SMITH**
Roots
- 43 KISS**
Secrets Of Success
- 46 OZZY OSBOURNE**
Straight Talk
- 48 POISON**
Partying To Platinum
- 50 BON JOVI**
Centerfold
- 52 DEF LEPPARD**
A Regal Return
- 56 WASP**
Raw And Rude
- 58 EUROPE**
First Strike Attack
- 60 ANTHRAX**
Rate-A-Record
- 61 STRYPER**
Caught In The Act
- 62 SAMMY HAGAR**
Return Of The Red Rocker
- 64 GRIM REAPER**
To Hell And Back
- 66 LED ZEPPELIN**
The Rumors Continue
- 68 OVERKILL**
Thrash For Cash
- 69 METALLICA vs. MEGADETH**
Feud Of The Year
- 73 SHY**
Pick Hit
- 74 HELLOWEEN**
Fire Down Below

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GUNS N' ROSES

bad to
The bone



Robert John

Guns N' Roses are the new hot shooters on the metal scene.

New L.A. Wildmen Pull No Punches On Debut Album

by Andy Secher

In the world of rock and roll there are tough guys, rough guys and bad boys galore. And then there are Guns N' Roses. It hasn't taken long for this West Coast quintet to cement their reputation as the fightingest, drinkingest, rowdiest bunch of rockers this side of Motley Crue. For vocalist Axl Rose, guitarists Slash and Izzy (these guys aren't big on last names), bassist Duff McKagan and drummer Steven Adler life has emerged as one big party filled with nights of carousing and more than occasional run-ins with the local police. But despite their crazed lifestyle, the boys have established themselves as one of the finest hard rock bands ever to blossom from the fertile rock soil of Los Angeles — a fact proven on their self-titled debut LP. Recently we hooked up with the ever-talking Slash to get the real low-down on Guns N' Roses.

Hit Parader: It's been said that Guns N' Roses are the ultimate "street rock" band. How does a group get a street attitude in a city like L.A.?

Slash: You can be on the skids anywhere — even in L.A. Not everybody here lives in Beverly Hills and has a pool. That's bullshit. All five of us lived together in one room for a long time. We had a great time, but when you hang out with the winos and drug addicts, it's not hard to get a feeling for the street.

HP: Do you think Guns N' Roses fits in with the image of the L.A. music

scene — are you a very image conscious band?

Slash: We have our image, but it's us, not some contrived thing like some other bands out here. We're not like Poison — they're just a bunch of posers. They're everything we hate about a rock band. They screwed up the scene for a long time. I saw their guitarist, C.C., at the Rainbow the other night and I just told him to fuck off. I hate his guts. When they were playing clubs out here, they really had nothing to offer other than the fact that they wore lots of makeup. They've never rocked out. It made us sick that we had to be on the same scene that

Jeffery Mayer

Axl Rose



they were. That glam image shit sucks.

HP: This animosity towards Poison runs pretty deep within Guns N' Roses.

Slash: It does. They were always scared to play shows with us because they knew we'd kick their asses. We only played two shows with them ever, and both times we embarrassed them. Now I see C.C.'s started wearing a top hat. I've been wearing one for years, and now he's doing it because someone must have told him it's cool. He wouldn't have thought of it on his own. When I saw him at the Rainbow I wanted to kick his ass because he was coming up to me and saying, "You're just jealous of us." But he had his bodyguards with him, and I was a little drunk at the time, so I probably would have ended up as the one whose ass got kicked.

HP: You guys always seem to find trouble, even when you're not looking for it.

Slash: That's true. People seem to just gravitate to where we are and we get in trouble whether we've done something or not. A little while ago, Axl and I had to really lay low for a few weeks because these girls accused us of raping them, and the cops were after our ass. The truth is, we didn't rape them at all. We think somebody who didn't like us — and there are quite a few of them around — put them up to it just to cause trouble for us. Thankfully, that problem blew by after a while — the truth must have come out — but there's always something going on like that with us. It makes life pretty interesting.

HP: Do you think the band's wild image hides the fact that Guns N' Roses can really rock?

Slash: I don't think so. Most of the reaction we've gotten from the press has been because of our music, not because of what we do in bars. We're a real unique kind of band. We're as mainstream as a group like Cinderella, but a lot of people can get into our music. I hope people will take a chance and listen to our album. But we're not exactly Bon Jovi.

HP: Each cut on the album really builds into the next. Was that done by design?

Slash: Not really. It's more that we wanted to capture a lot of the live energy the songs have yet make the album sound good. We've been playing these tunes to death in clubs around L.A. over the last year or so, and you run the risk of taking



Izzy Stradlin cookin' with gun fire.

Robert John

Guns N' Roses are itching for the sweet smell of success.

all the energy out of 'em in the studio if you're not careful. But since they've been played as part of our concerts for so long, there is a cohesiveness to them that's cool.

HP: You guys went out on tour with Stryper a few months back. That must have been a real culture clash.

Slash: Yeah, we just went out there and saw how much we could get away with. It wasn't like we were

hanging out with those guys or anything. We looked at the chance to play on the bill with them as an opportunity — we knew we didn't have to share their religious beliefs. I'm sure if they knew what we were pulling backstage while they were on, they would have tossed us off the tour.

HP: What's the wildest story currently circulating about Guns N' Roses?

Slash: Well, there's one floating around Europe that we killed a bunch of dogs. Actually, the story was that Axl ran them over with his car. But it's totally untrue. I just heard another one where I was supposedly picked up for selling drugs — which is also totally untrue. Then there are stories that I have AIDS. What a crock of shit that is.

HP: So are you telling us that all the wild stories about Guns N' Roses are made up?

Slash: Nah. In fact, most of the real wild ones are true. Just the other night I went into this club I hang out at, The Cat House, and I got really drunk. Usually when I get that way, they throw me out. But that's just a fairly normal night for us. We kind of like living on the edge — it's fun. It's what rock and roll's all about. □

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Cinderella

BOUND FOR GLORY

Night Songs Tour Comes To An End As Philly Rockers Return To The Studio.



Cinderella, from left: Jeff LaBar, Eric Brittingham, Tom Keifer and Fred Coury.

by Rick Evans

The dressing room was surprisingly quiet. It was 7PM, a full hour before Cinderella were to hit the stage in front of 20,000 enthusiastic fans. But as they sat in their converted basketball locker room, killing what vocalist Tom Keifer called "the dead time," this Philadelphia-based rock and roll hit squad hardly acted like a band sitting on top of the music world. "It's really funny," Keifer said with a slight smile. "All the fans want to get backstage. If they knew how boring it

really is back here, they'd be very happy to hang out in the parking lot with their friends."

As Keifer sat drinking a diet soda, flashing an occasional glance at the huge digital clock atop his dressing locker, the remainder of the group busied themselves in a variety of ways. Blond bassist Eric Brittingham was cursing himself out for leaving the blue stage outfit he wanted to wear that evening on the group's tour bus. Eventually he had to settle for a black leather get-up which won nodding approval from the rest of the band. "Keeping the shit we wear onstage clean

is such a pain," Brittingham said. "Tom washes his stuff every night. The rest of us tend to wear 'em until they rot."

As if to support Eric's words, drummer Fred Coury was busy soaking a pair of jeans in a bucket of milk. "I got some ink on 'em at a record store appearance we did, and somebody told me this was the only way to get the ink out," he said as he sloshed the pants against the side of the bucket. "We're not making enough money yet to have a decent pair of pants ruined."

Guitarist Jeff LaBar seemed rather oblivious to Coury's milk dunking. He

was totally preoccupied with tuning the black Kramer he would use onstage that night, then cranking out a series of Zeppelin riffs as he plugged into a tiny Crate practice amp at the foot of his locker. Someone casually asked LaBar if his instrument was one of Edward Van Halen's infamous Kramer models, and the normally jovial axe-slinger bristled. "Hey, this is *my* model," he said with indignation. "Kramer makes this one for me. I don't need one of his."

The clock slowly moved towards show time. Jokes and small talk flew as the band attempted to while away the minutes left before they finally took the stage. It wasn't an easy job. Thankfully Jon Bon Jovi, the show's headliner, dropped by to brag about being given the complete line of Beatles compact discs that afternoon. "You guys were out doing an in-store appearance and I got the CDs while I was asleep," Jon joked good-naturedly. "When you guys go to those record stores, you've got to learn to wipe 'em out."

The talk soon turned to how the two bands on the tour package, combined, had sold over ten million albums in the proceeding year — 2.5 million for Cinderella's **Night Songs**, and an amazing 7.5 million for Bon Jovi's **Slippery When Wet**. "When the record went gold, that was a real big deal to us," Keifer explained. "It meant that people were reacting to us. Then before we knew it, **Night Songs** was platinum, then double platinum. It was really amazing. I don't think all of it'll really sink in for a while yet. But knowing that Jon's sold so many more than we have has really kept everything in its proper perspective. He's been just great to us. He stops by every night to say hello and see what's happening with us. All the success hasn't changed him one bit. That's a lesson we've tried to learn from him."

Finally, a member of the band's road crew popped his head into the dressing room to announce, "Be on stage in five minutes." The distance from the dressing room to the stage was a long one, so the group immediately set on their journey halfway around the bowels of the arena. One could easily imagine Cinderella, like the fictional Spinal Tap, becoming permanently lost in the maze of passages and walkways. Finally, they reached the stage, as the house lights went dim and the group hopped up the staircase leading to their instruments. "How ya doin' tonight?" Keifer yelled as he led the band into their opening number. A thunderous "Yaaaaaaaal!" greeted his question.

The show was like most of the others on the band's nine month road trek opening for both Bon Jovi and David Lee Roth. The set was tight, energetic and entertaining. LaBar and Brittingham dashed about the stage like rabbits in heat, and Keifer kept everything rolling with his assortment of stage tricks —

including a variety of hats, a number of burning guitar solos and his rock-solid vocals.

"I don't think we really ever put on a bad show," LaBar said shortly after coming offstage. "Either we're good, very good or great. It really depends how the gear works. If we don't have any trouble with the amps or the instruments, I think we're usually pretty good. Even when we have problems, we've learned how to handle 'em. That's one of the best things about being on tour as long as we have."

Backstage after the show, the evening's earlier mellow mood was soon back in place. In sharp contrast to the usual image of a backstage scene, no groupies were in sight, and even radio and record label visitors made their appearances very brief. Within minutes of finishing their 50-minute show, the band was already changing back into their street clothes and getting ready to move on to the next town.

"Travel-wise, we're in the midst of a real tough time," Keifer said. "We've got

six shows in six nights, and some of the dates are overnight drives on our bus. But we'd rather have consecutive shows like that. You get to build some momentum. A day off really throws off your timing."

Slowly the quartet pulled together the last remnants of the gear they wanted to take with them, leaving most for their road crew to worry about, and started walking to the tour bus. On the way the band found themselves surrounded by a legion of fans, many of whom hadn't been able to acquire tickets to the evening's sold-out show. "You guys kick ass," one male admirer shouted as the band settled into the zebra-print furnishings aboard their bus. "I love you, take me with you," a female fan yelled as the bus door closed with a bang. Moving carefully to avoid running over any of the fans clustered around the now-moving vehicle, the bus slowly pulled out of the parking lot and began the long haul to the next tour date. "Life on the road," Keifer said with unsmiling resolve. "You just can't beat it." □

Cinderella's Tom Keifer: "All the fans want to get backstage."



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JETBOY

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Barry Levine

Jetboy, from left: Billy Rowe, Fernie Rod, Mickey Finn, Sam Yaffa and Ron Tostenson.

by Rick Evans

Heavy metal is a medium based on cycles. One year grubby looks and black leather predominate, the next, pretty-boy pouts and bouffant hair are all the rage. As 1987 draws to a close, it's apparent that one of the year's top fashion trends is a strange amalgam of gypsy scarves, top hats and tattoos — a style popularized by Guns N' Roses, Faster Pussycat, and most recently a San Francisco export known as Jetboy. Some may say that this style was first popularized by the late, lamented Scandinavian band Hanoi Rocks. Others will point to Motley Crue as fostering the look during one of their frequent fashion forays. But as Jetboy's guitarist Fernie Rod is quick to point out, looks alone don't make a great rock and roll band.

"We're not trying to make any sort of fashion statement," he explained. "We picked up this look a number of years ago just to be outrageous — you know, to shock people. But we don't wear makeup anymore, and we think what we're doing both visually and musically is pretty unique. We really hate it when people start comparing us to other bands. Some people pay more attention to our image than our music. That's really stupid.

This is a great rock and roll band."

While it's hard to argue with Rod's assessment of Jetboy's talent — especially after listening to their self-titled debut disc — one would be hard-pressed to state a strong case for the band's originality. Neither true metal nor pop, Jetboy's tunes fall into a strange netherworld that may be an acquired taste for some rock fans. Admittedly, Rod and his bandmates — Mickey Finn (vocals), Billy Rowe (guitar), Ron Tostenson (drums) and former Hanoi Rocks bassist Sam Yaffa — are not the best musicians around, and their songs often resemble a cross between vintage Humble Pie and the Sex Pistols.

"We really appeal to a lot of different types," Finn explained. "The best part is that we get lots of girls at every show. That's cool. But the other fans are really a mixed-up bunch. We'll get people from metalheads to punks and everything in between. We've got something for everybody, and that's the way we like it. We never set out to be a certain kind of band with a particular type of audience. We just wanted to get out there, play some loud rock and roll and check out who showed up."

Considering that Jetboy has only been in existence since 1984, and has only been working with Finn for two years, their rapid

progress from the clubs of San Francisco to a major label record deal is somewhat surprising — especially when you consider this isn't the most accessible band on the face of the planet.

"We're not the kind of band people have much sympathy for," Rod said. "We're guys who like to party — but we're all pretty cool. We're not out to kill ourselves. In fact, only one of us really drinks at all — though he makes up for all of us. And most of the guys in the band have old ladies, and they're real loyal to them. There are a lot of bands who seem determined to drink, drug and fuck themselves to death. We're not one of them."

"That's all true, but we're not choirboys," added Finn. "This band found me in the streets of the worst part of San Francisco, and that's where I still feel the most comfortable. I used to spend all my time getting drunk with my girlfriend. We'd buy the cheapest booze we could find and then just get totally wasted. That's how I spent every weekend for about three years. We've got a good mix of people in this band. If everyone acted crazy, then we'd be in big trouble. But we've got some partiers, some real sensible people, and some guys who just do what they feel like. I guess the bottom line is that we're just a little bit different — no matter what anyone says." □

street **Helix** tough

Canadian Rockers Show Their Metal Mettle On **Wild In The Streets**.

by Andy Secher

A decade ago, the late, great Bon Scott sang, "It's a long way to the top if you wanna rock and roll." For bands like Poison and Cinderella, who have enjoyed instant stardom, those lines may ring false, but for a group like Helix, those words have become something of a battle cry. For vocalist Brian Vollmer, guitarists Paul Hackman and Brent Doerner, bassist Daryl Gray and drummer Greg Hinz, rock and roll has become a life and death struggle for success. During their seven-year career, this Canadian metal unit has come tantalizingly close to grabbing the brass ring of success, only to see apparent fame and fortune trickle through their fingers. But now, with the release of their latest LP, **Wild In The Streets**, Helix seems to have finally found the right road to the top of the metal mountain.

"We've never really looked or acted like we've been struggling," Hackman explained. "Things have moved along from one step to the next, and in our minds at least, things have progressed in a fairly logical way. Yeah, there were times — especially when *Rock You* was a hit song in 1984 — when it looked like we were gonna have our big breakthrough. But even if our records aren't selling like Bon Jovi's, we've been able to tour and make some money. To us, staying on the road is the most important thing."

By averaging nearly 250 concerts a year throughout their career, Helix certainly qualify as a band that's stayed on the road. In fact, they may well be the busiest hard rock band in the world. In sharp contrast to those groups who follow each album release with a month-long world tour, the guys in Helix prefer to stay on the rock highways and byways as long and as often as they can.

"Actually, Paul and I took about two months off this year to get material ready for this album," Vollmer said. "But we didn't sit at home; we went back on the road and vacationed through the Southern part of the U.S. Even when we're not out with the band, we like to be on the road. Once that gets in your blood, it's hard to get out. We like to hang out with the people — the only way to know what's going on in the streets is by hangin' out in the streets. That's what we did for this album."

It's quite logical that after spending so many hours hangin' and bangin' on street corners from Toronto to Tampa, the Helix boys should title their latest album **Wild In The Streets**. On such no-holds-barred rockers as *High Voltage Kicks*, *Give 'Em Hell* and *Bend Over And Kiss Your Ass Goodbye*, the guys prove they pack a rock and roll punch worthy of Mike Tyson.

"This is our strongest album," Hackman said. "It's been two years since we released our last record, and we've put a lot of time and effort into our music in the interim. It's not like we were sitting on our asses during that period. This record is interesting because originally we were gonna have different producers work with us on a variety of tracks. We had Neil Kernan work on two of 'em before he had to go finish the Dokken album, then Mike Stone came in to do a couple. But things worked out so well with Mike that we asked him to complete the entire album."

"The only thing Mike asked of us was if we'd mind recording the record in England," Vollmer added. "That sounded like a great idea to us because we had never recorded there before, and the facility was great. The only problem we had was the late-night TV over there really sucks."

Of course, with no TV to occupy their late-night hours, the boys had to find other ways to occupy their time in England. Brian, for one, found some rather interesting diversions.

"One night, right before we were scheduled to fly back to Canada, I met this girl in a club and went home with her. At about six o'clock the next morning, she woke me up, saying she smelled smoke. It turned out the house that the rest of the band was staying in, which was right down the block, was on fire. I had to hop out of bed and make sure everyone was alright. The tapes of the album were in the house too. In my mind I saw them going up in smoke and all our work going for naught. But thankfully, everything worked out fine. We just figured that the songs were so hot, the fire started by spontaneous combustion." □

Mark Burnham



Helix, from left: Paul Hackman, Daryl Gray, Brian Vollmer, Brent Doerner and Greg "Fritz" Hinz.

BONFIRE



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“DON’T
TOUCH THE
LIGHT”**

**Their RCA debut album featuring
“STARIN’ EYES” and “SDI”**

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Whitesnake

by Andy Secher

Riding High Again

Neal Preston



Whitesnake's David Coverdale has gotten a lot of attention.

If Whitesnake's David Coverdale tried to turn the story of his musical career into a Hollywood movie script, no one would believe it. After all, only a grade-B "tearjerker" would pluck someone from the British unemployment line to front one of the biggest bands in the world — as Coverdale did with Deep Purple in 1974. And only in the movies would we find a musician suffering through nearly a decade of professional and personal problems before resurfacing with one of the hottest bands around, as he has today with the Snake. Somehow Coverdale has managed to emerge from his traumatic musical career as a wiser and wealthier man. With the success of Whitesnake's latest LP, and the solidification of the band's ever-changing lineup (with the addition of guitarists Adrian Vandenberg and Vivian Campbell, drummer Tommy Aldridge and bassist Rudy Sarzo), Coverdale seems intent on making sure this rock and roll story has a happy ending.

Coverdale & Co.
Soar To The
Top With
Platinum LP.

Hit Parader: David, over the last few months we've chronicled your story in the pages of *Hit Parader*. How does it feel to achieve platinum success after so many years of struggle?

David Coverdale: Obviously it feels great. There were times during the last three years — which is the amount of time that elapsed between our previous album, *Slide It In*, and this one — when I wondered if I'd ever be in this wonderful position. But one thing I do want to straighten out is the fact that while Whitesnake has definitely struggled to make a success of itself in America, we've had some incredible luck in Europe and Japan over the years. I don't want people to think that we've had as tough a time elsewhere as we've had in the States. In fact, if we hadn't spent so much time touring in Europe and the Orient, we might have broken through earlier here.

HP: But now it seems you've made America your top priority. Why?

DC: Because it's the biggest rock market there is. It's time for American fans to get to know Whitesnake, and for us to get to know them. This album was written so that it could walk right onto the stage as soon as we finished it. I wanted to begin touring as soon after the record's release as we could. I didn't expect the fans to come visit me; I knew I had to get out on the road and visit them. Talking about music is like singing about basketball, it really makes no sense.



Whitesnake, from left: Tommy Aldridge, Rudy Sarzo, Vivian Campbell, David Coverdale and Adrian Vandenberg.

Neil Zlozower

HP: Your lineup this time is much younger and hungrier than the last Snake we saw in the States. That time the band included Ian Paice and Jon Lord, who are now back with Deep Purple. How does it feel to work with young talent?

DC: I really don't care how old the musicians are as long as we all get along. I'm a big believer in Karma and the fact that people who should work together are naturally drawn together. I enjoyed working with Jon and Ian, but they had the opportunity to go back with Purple — which I fully understood them jumping at — and I had the chance to explore some new directions with new people. In fact, our absence from the scene for a few years may have actually increased our charisma level with the fans.

HP: In what way?

DC: During that time, a lot of fans became familiar with Whitesnake's music through *Slide It In*. That record is now close to going platinum. They heard some great music, yet they weren't able to see us live. It made a number of people begin to wonder, "Who are these guys?" That's why I think there was such an immediate response to the video for *Still Of The Night*. They finally had the chance to see the people making the music.

HP: Video is one of those marketing tools that have really developed

"I don't want to be a casualty of this business and I don't want to work with people who set out to be."

during the years you've been away from the rock scene. How comfortable do you feel in front of the camera?

DC: Whitesnake had done some live videos before, mostly for the European market. But those were more "in concert" videos than the heavily produced MTV-styled creations. Actually, while I enjoyed aspects of making the *Still Of The Night* and *Here I Go Again* clips, the process did seem a bit stiff and artificial to one who grew up in a different era. We spent 25 hours-straight in front of the camera. You wouldn't believe how tired and sore I felt. Oh well, it was a good excuse for a massage.

HP: You mentioned the chance for the kids to finally see the band that was making the music. But the fact is that the group on the album is not the band in the video.

DC: That's true. But I've learned that finding people who share my commitment to this band and the music we make is far from easy. Adrian Vandenberg is just as

passionate about working as I am, but so many people — especially John Sykes, who plays guitar so brilliantly on the album — are a little too concerned with the peripheral elements of rock and roll. They want to be rock stars in every sense of the word. In Sykes' case, I know he'd have a spotlight on himself in his own living room if he could. Some people want to cram ten years of living into six months. In the past, I was guilty of that myself, but I don't want to be a casualty of this business and I don't want to work with people who set out to be.

HP: How do you feel about the current version of Whitesnake you've assembled?

DC: At the moment it's great. We're the "United Nations": a Dutchman, an Irishman, a Cuban, a Texan and an Englishman. I'd love to be able to say that this Whitesnake will be together as-is for the next decade. But I've learned one cannot do that. We're having a good time on the road and we're making some excellent music, but

whether Vivian, for example, stays with us or heads off on his own in a few months, is anybody's guess.

HP: You've been touring the country with Motley Crue. On the surface, that would seem to be a strange mix. How have things been going with the Crue?

DC: Fine. I think we have a great deal of mutual respect. I've lived out in Los Angeles for the past few years, so I feel at home with the scene and many of the musicians in it. The lads in Motley Crue helped create the wonderful climate for rock and roll that exists throughout America today. I'm thrilled by their success, and I think they are just as happy about mine.

HP: How do you view the rest of the rock scene at this moment?

DC: Well, I'm thrilled by Jon Bon Jovi's success. We toured together in Japan, and no one deserves success more. I also like Cinderella and Europe. I think they're playing some excellent material. When I went home to England a few months ago, you couldn't turn around without hearing *The Final Countdown* — it was everywhere. But the bottom line I think, is that there's plenty of room for everybody out there, and that certainly includes us. Whitesnake doesn't have to feel intimidated by anybody. We're quite ready to show everyone what we can do. □



Don Dokken cuts loose on Dokken's fourth LP.

Mark Weiss

Dokken

by Andy Secher

On The Attack

Back For The Attack Leads West Coast Rockers To Top Of The Metal Mountain.

*The pressure's on Dokken, and they know it. After five years of building their careers, vocalist Don Dokken, guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown have come to a make-or-break juncture in their musical lives. With the release of their fourth LP, **Back For The Attack**, and the start of their first national headlining tour, the Dokken boys are primed to capitalize on their past successes and zoom to the top of the rock world. All the ingredients for stardom are there — instantly memorable songs, Don's charismatic stage presence and Lynch's instrumental virtuosity. As Don recently explained, Dokken is ready to do whatever it takes to make this their year.*

Hit Parader: We've all heard about the unusual way Dokken worked on the new album, with you based in L.A. and the rest of the band in Arizona. What problems did that arrangement present for you?

Don Dokken: It meant mailing a lot of tapes back and forth to each other. It was a hard way to work for me, and we ended up with some pretty strange results. I had to set my lyrics and melodies to the music they had already written. In the past I was much more involved with writing the music as well as the lyrics. But I was able to get a couple of fairly complete songs on the album, and I'm pretty sure those will be the singles. I tend to be a little more commercially-oriented than the rest of the band.

HP: You say you ended up with some strange results on the album. In what way?

DD: Well, maybe different is a better word to use than strange — we ended up with some very different types of music than what was on our earlier LPs. There's a song called *Burn Like A Flame*, which was a band collaboration that we're real happy about, and there's another one called *Stay*, where I sing co-lead vocals with Jeff. Those might be the most conventional Dokken songs on the album. We went in a much heavier direction this time, which was something George wanted to do and I wasn't totally against.

HP: Jeff had wanted to sing more on past Dokken albums, but isn't this the first time he's actually singing a lead?

DD: Yeah, it is. He's got a good voice, and the results we got on *Stay* were real good. I don't feel intimidated by letting him do that. I just wish George would feel the same way about letting me play guitar onstage.

HP: Is that still a sore point within the band?

DD: It sure is. I'm 100 percent committed to being able to play guitar with the band again. I used to do it, but George seems to get paranoid whenever I walk within 10 feet of my guitar. But now that we're headlining, maybe we'll work something out where we both get to do a little guitar work. I'd sure like that.

HP: Does the band feel pressured knowing that this is a major LP in terms of the band's continued growth?

DD: The way we look at it is that we're either going to go over the top to success or fall off the cliff trying. Thankfully, we'll always have our fans and we can always be a touring band, but who knows if radio will get behind this LP? They're so fickle. At least the climate for hard rock is healthy at the moment, so this record should be successful. It has good harmonies and George's clanging guitars, so it's got the ingredients to do well. But it's up to the people to determine how successful it will become. If it was left up to us, it would go platinum right away.

HP: When you look at the success of bands like Bon Jovi and Motley

Crue, does that change the way you approach an album?

DD: No, not at all. In fact, we tend to go against trying to write what we think will be popular and try to come up with things we think are cool. If we do that, the songs usually turn out better. I think it's great that some people are out there selling millions of albums. I sure hope we can join 'em. We've never had a massive hit album before, but I think we're certainly ready to handle it if it comes along this time.

Dokken are being hailed as the next superstar attraction of the hard rock realm.

HP: And along with a hit album comes a headlining tour. Are you looking forward to hitting the road?

DD: You bet! I'm trying to get myself physically up for the tour. I'm down to 160 pounds, so I'm at my fighting weight, and I've gone on a real health regimen with good food and vitamins — drugs, booze, all those things are out. We're really determined to go out there and headline from the first show on. We've certainly got enough material. If we just play the more familiar things like *Just Got Lucky*, *Alone Again* and *Breaking The Chains*, that's half the show right there. Then we have to play a lot of the new stuff. Putting a set together has presented some unique problems because each of us has our favorite tracks. Usually those are the ones each of us has written.

HP: There have been some bizarre things written about Dokken over the years — especially about the band's internal problems. What has been the strangest thing you've read?

DD: It's hard for me to classify what I've read as strange because most of them have been true. I just wonder how people find out about the things that go on within this band. Sometimes I think there must be a monitor in my house picking up my conversations.

HP: The latest story is that with three members in Arizona and you in L.A. Dokken is slowly drifting apart.

DD: Well, that information's wrong on two counts. First of all, we're all fairly tight at the moment, and on top of that, Jeff's recently moved back from Arizona to live in Los Angeles. It just got too damn hot for him; he had enough of cactus and sand. George, on the other hand, just loves the heat. The hotter the better for him. I guess that matches his personality. I like it 70 degrees and sunny. But this band's in it for the long haul. We're determined to overcome whatever we have to in order to succeed. Hell, we've had to overcome more hurdles than most bands just to get this far. The rest of the trip should be fairly easy. □

TESTAMENT

Bay Area Metal Mavens Cast Giant Shadow With **The Legacy**.

by Andy Secher

There's an old saying: "You can't judge a book by its cover." In the case of Testament, if one were to dismiss their debut album, **The Legacy**, by its rather cheesy, satanically-inclined cover, one might miss out on one of the more inventive power metal offerings of the year. Sure, this hard-rocking quintet from Northern California is never gonna compete with the likes of Bon Jovi or Europe in the sales sweepstakes, but when it comes to pure pedal-to-the-metal energy, Testament may soon rank near the top of the power metal class.

"So many people ask us about the cover of the album and if we're a black metal band," vocalist Chuck Billy explained. "But that's the whole point about what we're doing. We want the music to be a bit mysterious. We can say flat out that there isn't one reference to Satan in our lyrics. We're not part of any demonic cult, and we're not trying to turn anyone on to the anti-Christ. Now that we've gotten all that shit out of the way, maybe we can talk about the music a bit."

Discussing the music created by Billy, guitarists Alex Skolnick and Eric Peterson, bassist Greg Christian and drummer Louie Clemente, isn't half as interesting as listening to **The Legacy**. Such tracks as *Over The Wall*, *The Haunting* and *Alone In The Dark* brim with brooding fury that draws equally from the thrashings of Metallica and the death, doom and destruction attitude of Black Sabbath.

"We like being called a thrash band," Skolnick explained. "We don't have this pretension to be anything else. We just make the music we like, and if other people can get into it, that's great. When we started, we had just a few fans who came to our shows. But then they told some of their friends and before we knew it, things were really happening. Making an album is kind of strange for us, because when we started, we really didn't know how far it would go. We didn't think we were playing music that was very commercial. But bands like Metallica showed that groups who play with power could attract a big following, so that helped us a lot."

Emerging from the same San Francisco Bay area that produced Metallica just a few years earlier, the members of Testament found their climb up that area's club hierarchy made infinitely easier by Metallica's international success. In fact, according to Alex, the members of the Bay area metal scene are all close friends, and unlike the highly competitive Los Angeles rock scene, they all go out of their way to help each other.

"Yeah, it's kind of cool the way all the bands there act towards one another," Skolnick said. "We used to hang out with the guys in Metallica quite often and discuss what was going on. They helped us a lot, because everything we were going through, they had already experienced. Since most of the area bands were playing a similar type of music, they really stuck together and there wasn't that much competition. I'm sure

everyone wanted to be as good as they could be, but not at some other band's expense."

Still, despite the band's positive words, one must wonder how much they've suffered from those who've misinterpreted their lyrical and musical forays. Not yet successful enough to fend off the attacks of conservative action groups, Testament would seem to be a prime target for those wanting to eradicate the menace of metal. Surprisingly, the boys in the band state that they've yet to encounter more than mild resistance to their artistic approach — and most of those complaints have come from within the hard rock community.

"We've gotten some heat from other musicians who I won't name," Billy said. "But they're just assholes. As far as having people get on us because of our album cover or because of our lyrics, it just hasn't happened. But we can't wait 'til the first time we tour through the Bible Belt. I figure we'll see and hear some pretty interesting things then. But we'll be ready for it. This is one band that's not about to back down from anything." □



Testament, from left on top: Eric Peterson, Louie Clemente. Bottom: Greg Christian, Chuck Billy and Alex Skolnick.

PICK hit

by Rob Andrews

E-Z-O

Kiss' Gene Simmons Produces First U.S. LP By Japanese Metal Men.

The Japanese heavy metal invasion continues. First came Loudness, then Anthem and Vow Wow, and now, all the way from the island of Hokkaido, comes E-Z-O — the loudest, most metallic Nip-rockers to date. Rallying around the sandpaper vocals of Masaki (all these guys go by only one name), the heavier-than-hell guitar riffs of Shoyo and the rockin' rhythms of drummer Hiro and bassist Taro, E-Z-O's first English LP (and third overall) proves once again that metal is the universal language.

We believe very strongly in what E-Z-O is trying to do," Masaki said. "We're not afraid to say that we don't sound like any band in rock and roll history. By that, I don't mean like any other Japanese band — but *any* band at all. We have a great deal of passion and power in our music, and that's what separates us from everyone else. We don't try to write pretty songs. We're a band that lives on the pure energy of rock and roll."

Another element that makes E-Z-O's first U.S. release special is that the LP was produced by none other than Kiss' Gene Simmons. Apparently, the members of E-Z-O first met Simmons during a visit to New York in 1986. At the time, they were looking for an American producer and Simmons was looking for a talented young band

with whom to sharpen his knob twisting skills — it was a perfect match.

"I wanted to work with the band after I heard one riff," Gene commented. "I said, 'Anybody that can come up with a classic riff like this is good.' They were powerful, they were mysterious, they were fast. E-Z-O is as good or better than most musicians I have worked with — and I've worked with a lot of them over the years. These guys have something very exciting going on for them musically."

Originally formed in Sapporo — the capital city of Hokkaido — in 1983, the group went through a number of name changes, including Flatbacker and Ninja, before settling on E-Z-O. The name holds special significance for the band since Hokkaido was once known as E-Z-O in ancient Japanese history. In fact, the band feels that they bring many of the noble traditions of Japanese warrior society into their music.

"We are very aggressive in the way we play," Shoyo stated. "We recorded two albums in Japan before we made the new one, and those albums were called *Senso* and *Esa*. In English that would translate into war and prey. Those titles reflect the way we attack our instruments when we play."

Understandably, after recording and writing solely in Japanese on their first two albums, the

conversion to English was a difficult one for E-Z-O. All the band members started studying English rigorously, and when work on the album began, Simmons worked with the vocalist to make sure the meaning of the lyrics was clear.

"English is difficult to learn, but it's important that we write and sing in that language if we want to be successful outside of Japan," Masaki said. "The fans in Japan understand that hard rock bands must sing in English if they want to make it big, and they know E-Z-O wants to be the biggest band in the world. That's not just a boast. We really believe that we're special enough and talented enough to do it."

While the band grudgingly admits that groups like Led Zeppelin and Deep Purple had an effect on the way E-Z-O approaches their music, the group members steadfastly maintain that *no* band or musician has really influenced their style. E-Z-O believe that they're bringing something totally unique to the world of rock and roll, whether they're right or not, their enthusiasm and positive attitude seem destined to carry them a long way.

"We just tell everyone to get ready because E-Z-O music is coming," Masaki explained. "We don't like it when people call us a heavy metal band or a rock and roll band. We are E-Z-O — and that should be enough all by itself." □

E-Z-O are the loudest, most metallic Nip-rockers to date.



TNT

Set To Explode

Nordic/American Combo Aims For The Big Time With **Tell No Tales**.



As far as TNT are concerned, "we're not scared to show a little softer, more romantic side, too."

by Rob Andrews

According to the dictionary, "TNT" is the abbreviation for a chemical substance known as trinitrotoluene, better known as dynamite. The four men who comprise heavy metal's TNT would like to think their music packs the same explosive charge. But vocalist Tony Harnell, guitarist Ronni Le Tekro, bassist Morty Black and drummer Diesel Dahl are quick to point out that while high-octane rock is their stock in trade, TNT have a more sensitive side as well.

"A lot of people hear our name and see our picture and assume that we're just another heavy metal band," Harnell explained. "There's certainly nothing wrong with metal — we love it as much as anybody. But as far as TNT is concerned, we're not scared to show a little softer, more romantic side too. We have a social consciousness in this band. There's so much going on in the world, we wanted to make sure we were doing more than just banging heads."

As the band's new album, **Tell No Tales**, shows, there are indeed more than "I want to screw you, baby" lyrics in TNT's hard-rocking tunes. In fact, the songs' subjects range from finding the perfect mate on *10,000 Lovers (In One)* to reacting to the horrors of the Chernobyl nuclear disaster on *Child's Play*. Sure, fans

weaned on Motley Crue-styled hedonism may find such topics difficult to relate to, but for TNT, those subjects are near and dear to their heart.

"We believe that it's possible to say something new and interesting in a song yet not lose your musical edge," Le Tekro explained. "We've improved as songwriters on this album, and that's shown in the lyrics to all of the songs. We're not scared to tackle difficult subjects. In fact, I think we've done it very well. A song like *Child's Play* is very significant to us because we all live in Norway. When you're a neighbor of the Soviet Union and a disaster like Chernobyl happens, you feel it deep in your soul. We hope the songs raise a few eyebrows; that's what we set out to do. We aren't afraid to be a little different."

One of the primary reasons for TNT's unique perspective on the rock and roll scene stems from the fact that, as Le Tekro mentioned, the band hail from Norway, with San Diego native Harnell the only one to break the band's pure Scandinavian breeding. In fact, when TNT first formed in 1982, they were comprised totally of Norwegian rockers. Their inability to land a U.S. record contract, however, forced them to hire a singer adept in English. In stepped Harnell who, after bouncing around in a number of bands in the early '80s, was only too anxious to relocate to Norway and help TNT record their debut LP,

Knights Of The New Thunder, in 1984.

"That album didn't make that big an impact in the States, but it reached silver record status in Norway," Harnell said. "We were able to tour Europe behind the album, and we learned an awful lot. In fact, a lot of the things we learned last time we put to good use on **Tell No Tales**."

Unfortunately for TNT, much of the momentum they had built up following the release of their debut album was lost during the three years it took for them to release **Tell No Tales**. The band wants everyone to know, however, that not all the delays were their fault.

"We could have had an album out quite a bit sooner than this, but it wouldn't have been as good," Le Tekro said. "This record took us six months to do, which is a long time, but there were other problems which kept postponing things. We had some management difficulties, which delayed our getting some of the money we needed to record. But as far as we're concerned, that's all old news. We would love to have had an album out a year ago, but perhaps we were lucky. The last few years weren't that good for hard rock bands, but this past year has been incredible. So many new faces have popped up and done very well — both from Europe and America. We're very encouraged by that. We feel very confident that everyone will be able to add TNT to that list of success before long." □

Mötley Crüe

Eve Of Destruction

Nikki Sixx Talks About Sex, Drugs And Rock And Roll.

by Andy Secher

*There's a lot going on in Nikki Sixx's life these days; an impending marriage to the beautiful Vanity, a world tour, and a double-platinum album, **Girls, Girls, Girls**. But true to his nature, Motley Crue's main man has taken it all in stride. Yes, he's concerned how his legion of fans — especially the females — have reacted to his matrimonial status, and he's a bit worried about Motley getting too big for their own good. Underneath his concerned facade, however, is still the fun-loving dude who, along with the able assistance of Vince Neil, Mick Mars and Tommy Lee, has steered the good ship Motley past rocky shores to safe harbor. So without further delay, let's get to one of the most revealing conversations we've ever had with Mr. Sixx — a talk that touches not only on Ms. Vanity and life on the road, but also on Nikki's recent drug problems and his live-for-today philosophies.*

Hit Parader: Why has the band changed their on-stage look so radically on this tour? You've done away with the pretty-boy image of last year and replaced it with a real metal-looking denim 'n leather wardrobe.

Nikki Sixx: Well, there are two ways you can look at it; either you can be a leader or you can be a follower. We've always chosen to be leaders, and we mean that musically as well as image-wise. Each album has had a stage look all its own. When we did **Theatre Of Pain**, we wanted something outlandish that was very theatrical to look at. Now, the music and stage set are the closest they've ever been to depicting what our lives are really like. We've taken our homes on the road with us. The way we dress on stage is the way we hang out in L.A. — jeans, leather pants, the whole look we like. The show is just as outrageous as ever — but it's closer to what Motley Crue is all about. This show is just a lot more barbaric.

HP: Why did you decide to use two female back-up singers on stage this time?

NS: It was something we wanted to do, because we had a chick who was a gospel singer appear on the album and we wanted to reproduce that sound. So we took an ad out in a local L.A. paper — though we didn't state it was for Motley — and we got about 50 or 60 responses. They all sent in tapes and pictures, and we invited them all in to meet

Motley Crue, from left: Nikki Sixx, Mick Mars, Vince Neil and Tommy Lee.





Vince Neil

Neil Zlozower

with Tommy and me. Right then we were able to eliminate it down to about 10 girls. We had another audition and we were able to eliminate everyone except Emi and Donna. They had to look good, but they had to sing good too — and they fit the bill. We were real lucky.

HP: How have you reacted to the critical response given **Girls, Girls, Girls**? Some people in the press have loved it — others have expressed some reservations.

NS: The rock and roll critics have been getting behind it a bit more than our past albums because it touches on something close to their hearts — old blues and classic rock and roll like Zeppelin or the Stones. But the opposite is that in each city we play we're getting rotten reviews, and we love it. The daily press seems outraged because we're bringing girls on stage, and Vince is acting real sleazy, and I'm drinking whiskey — we think it's great. As long as we're still getting some bad reviews we know we're still good.

HP: Have you taken Vanity on tour with you this time? And if you have, how has her presence changed your lifestyle on the road?

NS: She's not on tour — she just comes out and visits from time to time. She's my partner in crime. Any Motley Crue fan should be able to appreciate Vanity because she's a female Nikki. She carries herself the same way, and has the same attitude. Any kids who have met me and her together really dig her — she's a great lady. I hope that the fans aren't pissed because I'm getting married. I know I've seen some of the girls crying backstage, and I didn't really know how to handle that. I told 'em that I was happy, and as long as that was true, Motley would be making great music.

Girls, Girls, Girls gave Motley Crue its widest audience ever.

HP: Something we've got to ask about is the story that circulated awhile ago concerning some drug problems you were having. What is the status of that at the moment?

NS: At the moment it's cool — everything is fine. The truth is that I had a short bout with hard drugs. I had too much money and too much time on my hands. I had nothing to do — a year off the road. I was in the wrong place at the wrong time, and I found myself a little out of control. That's not a feeling I like, but at least I was able to get a song, *Dancin' On Glass*, out of it. Let me tell you, heroin is such a heavy drug that it can replace religion in men's hearts. Look, I don't represent sobriety by any means, but I will say that no one should stick a needle in their arm. Crack and smack really suck! I could have easily become a rock and roll casualty — but I was strong enough to kick the drug — but it scared the shit out of me.

HP: How does someone as intelligent and successful as you get caught up doing heroin?

NS: It just caught up with me at a strange time in my life. But I think it's important to talk about it openly because if it can happen to me, it can happen to anyone. I'm not here to preach at anyone. But there are people who are paid to look after me, and if the lure of that drug is so strong it can work on someone who has a lot of guys watching his ass all the time, it can easily grab hold of a kid on the street — and I don't want that to happen.

HP: Let's talk about something a little happier — the fun you're having on tour this time.

NS: Yeah. Let me tell ya, there are some hot looking chicks at the shows. There are hordes of strippers coming to our shows who are only too willing to take their tops off both in the audience or backstage in our "hostility" room. Most bands have a hospitality room, but only Motley Crue has a hostility room. We just roar in there and have a great time. The fans are great. Some of the kids come in there and ask really good questions about songs — and some of the girls want to get into your pants. It's all fun, it's all great and it's all Motley Crue — we love it. □

Motley Crue's Nikki Sixx is about to marry Vanity, making her Vanity Sixx once again.



TWISTED SISTER

The S.M.F.'s Revenge



Twisted Sister, from left: Eddie Ojeda, Dee Snider, Mark Mendoza, Jay Jay French and Joe Franco.

New York Rockers Return To Action With *Love Is For Suckers*.

by Melvin James

The last few years haven't been the easiest of times for Twisted Sister. As many of you may recall, back in 1984 these New York rockers had burst out of a decade-long battle with obscurity to score one of that year's biggest hit LPs, **Stay Hungry**. T.S.'s videos for songs like *We're Not Gonna Take It* and *I Wanna Rock* filled the MTV airwaves, and their national tour turned Dee Snider and the boys into folk heroes. Then, just as suddenly as they had rocketed to stardom, trouble struck. The band's oft-delayed follow-up LP, **Come Out And Play**, failed to generate the same fan interest as its platinum predecessor, and their tour was cancelled months before its scheduled completion due to an alarming lack of ticket sales.

At that point detractors seemed to come out of the woodwork, pointing their fingers at the band and labelling them everything from "rock charlatans" to "sell outs." Those charges hit home with Snider and band mates Jay Jay French, Eddie Ojeda and Mark "The Animal" Mendoza. They realized that they may have made a few mistakes along the way — such as releasing their remake of the '50s tear-jerker *Leader Of The Pack* as the debut single and video from **Come Out And Play**. But they also knew they still had a lot of music left in their rock and roll souls.

"We've always done things our way," Snider explained. "Sometimes it's worked, sometimes it hasn't. But we don't regret anything we've done. Let's face it, any band that used to go on stage dressed in women's clothes isn't the kind of group that plays it safe. We like taking chances, and we'll always do it. But the fact is we're not blind to what's gone on with this band. We think we know what we've done right and what we've done wrong in recent years."

One of the things that the band has invariably done right is return to the metallic sound that first won them acclaim on their latest LP, **Love Is For Suckers**. From the first strident notes of *Wake Up* to the last anthemic chords of *Yeah Right*, Twisted Sister has created a classic metal LP that takes the band's tongue out of its cheek and replaces it with their foot on the metal pedal.

"This is a heavy metal album," Snider said. "Twisted Sister is a heavy metal band. We're not scared to say it, in fact we're very proud of that fact. If anyone had any reason to doubt that in the past, this album should do away with those doubts."

Certainly while Twisted's music has maintained its metallic edge since the group first got together in Long Island, New York, in the mid-'70s, the band's penchant for outrageous stage attire and clownish facial makeup has often forced

even the group's strongest supporters to question their sanity. Drawing on the influences of Alice Cooper and Kiss, Twisted has often managed to turn their hard rocking efforts into showcases for Snider's admittedly bizarre artistic vision.

In fact, according to some close to the band, one of the reasons Twisted's career took a tailspin around the time of **Come Out And Play** was that Snider was determined to make himself a multi-media star. He emerged as host of MTV's late, lamented *Metal Mania*, and he was a star witness when Congress chose to investigate the issue of album labelling. Suddenly Snider was a media celebrity, something that seemed to adversely affect his credibility with Twisted's legion of followers. But being the sharp thinker that he is, Dangerous Dee quickly moved to remedy the situation, and his mug has been hard to find anywhere during the last year; except in the recording studio.

"Look, rock and roll is what I do for a living," Dee stated. "Anything else is just fun and games. I enjoyed doing the MTV show, but the fact is I never let anything get in the way of the music. When I haven't been working on new material for our album, I've been doing some production work. Rock and roll isn't something you turn on and off when you feel like it. At least that's the way I feel about it. With me it's a 24-hour a day thing."

Another thing the band has done to smooth their ride back to the top has been to get rid of any malcontents

housed under the T.S. roof. Drummer A.J. Pero, who often stated his belief that Snider's control over the group's songwriting was a bit stifling to the band's creativity, was replaced by long-time band acquaintance Joe Franco, formerly with the Good Rats.

"We only want to deal with people who are totally committed to making Twisted Sister as successful as possible," Snider said. "I'm not taking cheap shots at anyone — that's not my style. But let's just say we're very happy with the band the way it is now."

With a solidified lineup, a successful new LP and a rejuvenated outlook on the rock world, Twisted Sister has returned to the tour trail with both confidence and rationality. No, the band won't be playing massive arenas at every stop on their latest road outing. But in their stead the group has put together an extensive tour itinerary that promises every T.S. fan in the nation a chance to see their heroes in action.

"We learned some lessons last time," Snider explained. "We'd have to be pretty stupid not to. We learned it's a little better to have people clamoring to see you in a smaller hall than to play in front of just as many people in a huge arena that's only half full. We'll get to those arenas, and when we do they'll be sold out. Maybe that'll take another year or two, but we have the time. Twisted Sister's not going anywhere but up." □

Dee Snider: "We've always done things our way."



Scott Downie/Celebrity Photo

AC/DC

Tales Of

Hit Parader Looks Back On The Life And Times Of A Legendary Band.

Frank Griffin/London Features



Angus Young shows where all his energy comes from.

by Rick Evans

Somewhere along the line AC/DC has become a rock and roll institution. That thought may be a bit preposterous to those fortunate enough to have witnessed the band's first U.S. shows a decade ago — when Bon Scott's rough-edged stage persona and Angus Young's boundless energy seemed more a temporary diversion than a major musical statement. But there's no denying that since their first American road ventures, this power-packed unit from Australia has captured a special place in the hearts of hard rock fans everywhere. Maybe it's the blue-collar charm of their music. Maybe it's the lingering appeal of metal's eternal schoolboy, Angus. Or just maybe it was the band's ability to battle back from Scott's tragic death in 1979 that permanently cemented their place in the hard rock hierarchy.

"It was very strange the way people reacted to us after Bon's death," Angus reminisced recently. "It was as if they sensed our loss and were sympathizing with us. It was very reassuring, particularly since we certainly weren't at our strongest at that point. We had even discussed ending the band. You've got to realize that Bon was more than just the singer. He was a lot older than the rest of us and was like our big brother on the road. He took care of lots of the business problems and he kept an eye out for us all the time. When he died, we really felt on our own."

As has often been the case in the bizarre world of rock and roll, Scott's untimely death cast an aura of intrigue around AC/DC. Like with Jimi Hendrix, Randy Rhoads and even James Dean, the fascination with death — or at least of dying young — attracted the teenage masses to AC/DC, instantly transforming them from a cult favorite into one of the biggest bands in the world. The band's last album with Bon, the brilliant **Highway To Hell**, had battled to sell 500,000 copies — that in itself a major achievement for a group whose best-selling previous LP had barely sold 200,000 units. Their first LP with Bon's replacement, Brian Johnson (**Back In Black** — whose title was, in fact, in homage to Scott) proceeded to sell an astonishing 5 million copies in the U.S. alone. That ranks it among the most successful hard rock albums of all time, right alongside Bon Jovi's **Slippery When Wet** and Def Leppard's **Pyromania**.

The Unexpected

Certainly **Back In Black** was a fine album, with such tracks as *You Shook Me All Night Long* ranking as true classics. But could Scott's death truly have been the catalyst for catapulting AC/DC over the top? Strangely, Scott himself had a strange premonition — not only of his own tragic demise but of AC/DC's eventual success — only months before he was found dead in his car on the outskirts of London.

"I've always lived life hard," he said with typical bravado. "There is always adventure and excitement to be had — you've just got to look for it. I've had so many narrow escapes in my time, I know eventually the trap will be sprung before I can react. But I try to take care of myself these days because the band is counting on me. I can sense the momentum building around us — it's going to be a great ride to the top."

Whether Bon let the band down by his death — as Angus expressed shortly after the incident — or was simply fulfilling his "live fast, die young" credo is anybody's guess. But no one with a sense of history can deny that his passing fueled the fires that launched AC/DC's rise to the top. Today, many of the band's younger fans who became aware of AC/DC during the 1980's have forgotten, or perhaps never knew, the vital role Bon Scott paid in the group's rise to fame. To many of them he is just the "other" singer in AC/DC.

"Without Bon, AC/DC never would have gotten where we are," Angus stated. "I still think about him often. How can I play *Highway To Hell* or *Whole Lotta Rosie* without thinking of him? Those were his songs. I admire Brian for his ability to step in and perform those songs as well as he has done. It's a difficult job, and it takes a special kind of person to handle it. We're very lucky we found that kind of guy in Brian."

"I'll never forget when I first joined the band," Johnson added. "When I was singing some of Bon's old songs it was kind of spooky. I felt like he was up on stage with me. I remember once or twice turning around to see if he was standing behind me — those must have been the nights when I had more than a few beers. I'll always hold a very special place in my heart for Bon. I never really knew him, but knowing what he meant to the lads in the band and being able to sing songs he was so strongly associated with gives me a very special feeling for him. In some ways, I guess I'm continuing his legacy."

Certainly nothing AC/DC has done in the eight years since Scott's death has tarnished his memory. In fact Bon makes a

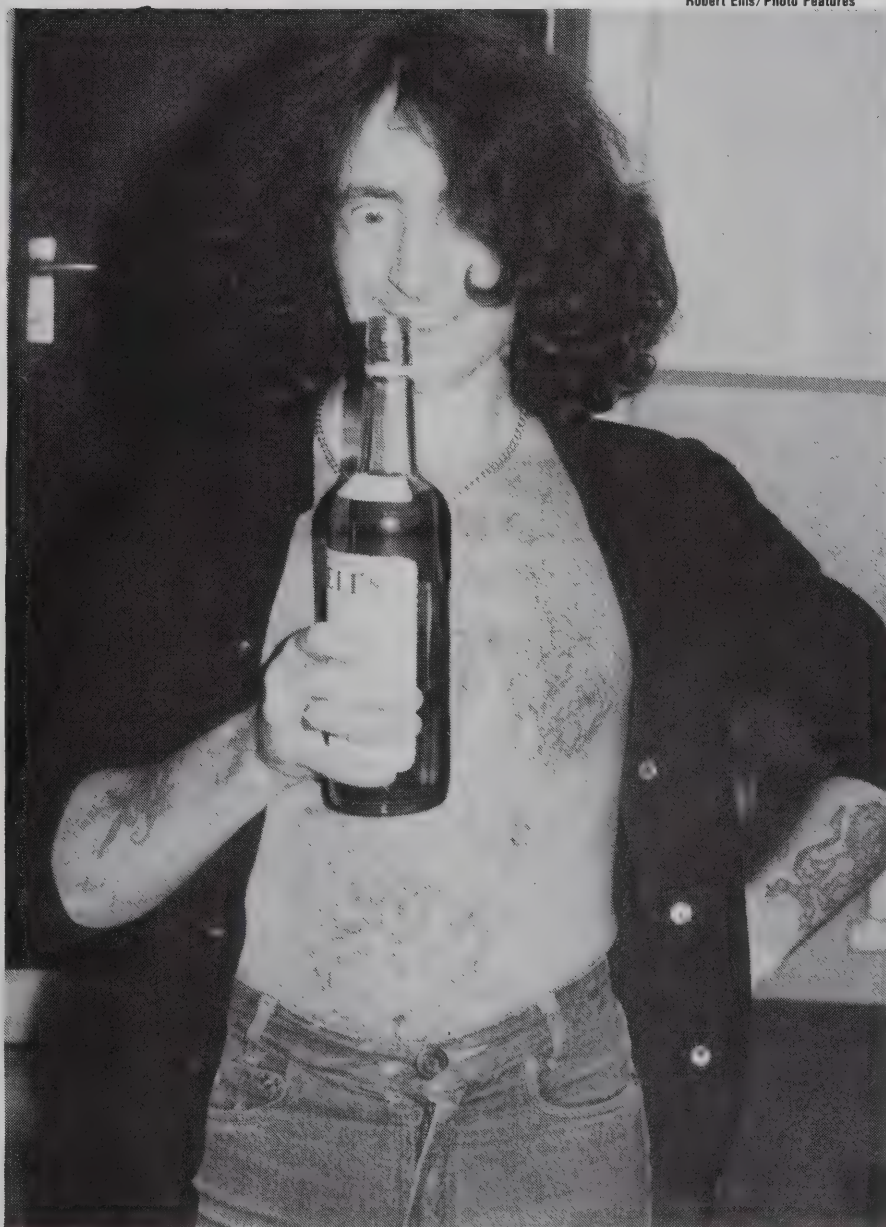
"return from the grave" appearance on the band's most recent LP, **Who Made Who**, with the track *Ride On*. It seems that wherever AC/DC goes in the years ahead — and rest assured they're currently hard at work on a new LP — the aura of Bon Scott will live on in their music.

"One of the things I think the fans like about AC/DC is that we're the same today as we were ten years ago," Angus explained. "We still dress the same, look the same and act the same. Maybe the only difference is that we play a few new songs each time we go on the road. But even that we hold down to a minimum.

We've never wanted to shove a new album of unfamiliar songs down people's throats. There are groups — some of my favorites — who seem to forget their own past once they get enough new material. We're very proud of our past. I can't imagine a day when we'll go onstage and not play a lot of the older songs. They're what the fans want to hear."

You can't avoid the feeling that somewhere up in heaven — or just maybe down in that other place — Bon Scott is smiling and lifting a few pints to AC/DC when he hears an attitude like that. □

Robert Ellis/Photo Features



"Without Bon Scott, AC/DC never would have gotten where we are."

Raiders From The East LOUDNESS

Oriental Rockers Take Aim At Stardom With **Hurricane Eyes**.

by Andy Secher

The novelty has worn off — it's time for Loudness to prove they're a great heavy metal band, not just a great Japanese unit. For vocalist Minoru Niihara, guitarist Akira Takasaki, bassist Masayoshi Yamashita and drummer Munetaka Higuchi, 1987 is shaping up as the pivotal year in their eight-year career. With the release of their third English LP, *Hurricane Eyes*, these rockers from Tokyo realize that they must cement their growing popularity with an album of superior quality. Recently we had the chance to speak to Niihara — whose English has improved dramatically since the group's U.S. debut in 1985 — about Loudness' prospects for big-time success in the months ahead.

Hit Parader: The first question we must ask is about the rumor that you were leaving the band a few months ago. Some stories even named your successor as former Warrior vocalist Parramore McCarty.

Minoru Niihara: (Laughing) Was that really a big story in America? That's very funny because I really had never even heard those rumors. Maybe they started because there has been talk in Japan about each of us doing solo albums. But it's still very strange to hear that you are leaving a band when it's totally not true.

HP: How satisfied is Loudness with the success they've enjoyed outside of Japan in recent years?

MN: We've made a lot of progress. When we first released the *Thunder In The East* album, I think some people looked at us as a sort of joke band — a Japanese group who was playing at being a heavy metal band. But once people heard us, and especially after they saw us live, they knew we were for real. Of course, we would like to be more successful with this album than we have with our previous ones, but we are very happy with the acceptance we've received in America.

HP: You recorded this album both in Tokyo and Los Angeles. Why didn't you just do it all in one place?

MN: Japan has some incredible studios. As far as technology goes, they're every bit as good as anything in America. So we were very happy to stay at home and lay down the drum and rhythm guitar tracks in Japan. But when it comes to writing English lyrics and singing in English, I find it very important to be in America. I want to be thinking in English while I'm recording and

that's impossible for me to do in Japan. Maybe next time we'll just record the whole album in one place, but we're very happy with the results we've achieved by working this way.

HP: Eddie Kramer — who's worked with everyone from Led Zeppelin to Kiss — produced this album. How was he to work with?

MN: He's a great producer for us to work with because he knows how to get a classic heavy metal sound, which is exactly what we were looking for. He has a great deal of understanding of what we want to achieve, and he really helped us perform as well as we could.

"We think we measure up against any of the great heavy metal bands."

HP: How would you compare this album to your two earlier English-language LPs?

MN: Actually, the album I would compare it to is not one of our English albums, but one of our Japanese ones — *Disillusion*. That was our heaviest album ever, and this one is just as heavy. We have two or three very commercial tunes on the record as well, but most of the tracks are much harder than anything we've yet had on an album available in the U.S. Our last album might have tried too hard to produce a song for the radio. This time we just wanted to make music we felt comfortable with.

HP: In recent months there's been an influx of Japanese bands into America. How do you feel about Vow Wow, E-Z-O and Anthem?

MN: We're all very aware of each other, and we're quite friendly with some of the bands. It's like what goes on in Los Angeles with the members of bands like Motley Crue and Ratt. They all know one another and show up at each other's shows when they can. We wish all the other Japanese bands the best of luck. We want them to be successful. We don't view them as competition, just as friends.

HP: But aren't you concerned that Loudness will lose some of its novelty?

MN: We don't want to be a novelty. We want to be judged not against other Japanese heavy metal bands, but against American and English bands. We think we measure up against any of them. We obviously have had a number of hurdles to overcome — especially with the language. But at this point, we want to be considered a very good band — not just a very good Japanese band.

HP: Immediately after the album's release last month, you began a U.S. tour. Why didn't you tour Japan first? Aren't you concerned about turning off your fans back home?

MN: Our fans back home accept the fact that we will be spending a great deal of time in America. They know we will not forget them — even if we don't tour Japan first. America is the biggest rock market in the world, and right now it's the most important market for us, so it only makes sense that we tour here first. The fans in Japan are very proud about having a band like Loudness represent them all over the world.

HP: You received some criticism on your last U.S. tour for playing a number of long solos during your 40-minute set. Do you think you'll try to play more songs this time?

MN: Actually, the album I would compare it to is not one of our English albums, but one of our drum and guitar solos. We want to entertain the fans, not just use a live show as a way of selling more records. People who see us on this tour will be treated to one of the best shows they've ever seen or heard. I know that sounds like a very bold statement, but it's the truth. This is a very important time in the life of Loudness, and we're ready to do everything we need to make sure it's a time that both our fans and the band will remember for a long, long while. □

Neil Zlozower, Inc.

Minoru Niihara



TONY MacALPINE

West Coast Guitar Demon Casts Aside Comparisons To Release *Edge Of Insanity*.

by Andy Secher

He's been called the new Hendrix and the black Yngwie, but Tony MacAlpine takes all the praise in stride. With the release of his first major label LP, *Edge Of Insanity*, this West Coast native is proving he has an instrumental vocabulary all his own. Sure he's heard the comparisons, but MacAlpine would rather have people focus on the uniqueness of his efforts than on any superficial similarities he may share with more noted performers. Recently we hooked up with Tony to discuss his continuing battle for recognition in the world of rock and roll.

Hit Parader: Tony, what do you think makes your guitar playing so unique?

Tony MacAlpine: That's a tough question because it's hard to analyze one's own playing. If I had to guess, I would say my guitar playing is different because of my background. I started playing classical music when I was just a kid, and I played piano before I started playing guitar. That kind of background gives you a different perspective on the guitar — especially when you compare it to people who were influenced solely by other rock guitarists.

HP: Edward Van Halen's background is somewhat similar to yours, isn't it?

TM: Well, I know he's also had classical piano training. But from what I understand, he wasn't too fond of that kind of music. I still love it. I love rock as well, and I guess there are many classical elements in the rock I play. It amuses me when I hear myself being classified as a heavy metal guitarist. I think what I've tried to do is a little more complex than most metal. There are certain metallic themes in my music, but the classics are there as well.

HP: People who've seen you live are often surprised by how closely you stick to your studio solos onstage. That's certainly different from a Malmsteen or a Blackmore.

TM: When I go to a concert and the artist or band involved really changes a song around, I feel very disappointed. If there's a guitar solo that I really love, I want to see how the guitarists like to improvise in concert, and that can be very interesting, but it's not for me. I take a great deal of time and effort to make sure my studio solos are the best I can make them. Why should I get away from them once I've made them as good as can be? Should a vocalist be allowed to change the words to a song every night?

HP: How did you get people like Dokken's

guitar man

George Lynch and Night Ranger's Jeff Watson to make guest appearances on your album?

TM: Jeff lives near me in California, and we had always said that if we get the chance, we'd like to work together. So when I started working on this album, I naturally thought about getting together with him. He's a brilliant guitarist who approaches things quite a bit differently from how I do. That was part of the fun of working with him. As far as George is concerned, I've admired him for a long time. I think he's one of the most inventive guitarists around. I love the tones he gets and the way he attacks the guitar. My record label put me in touch with him, and we both got off on playing together. Working with people you really admire is one of the best parts of making an album.

HP: How do you react to the comparisons with Yngwie Malmsteen and Jimi Hendrix?

TM: I guess the Hendrix ones are because I'm black. I don't think we sound anything alike. The comparisons with Yngwie are a bit more understandable because we share some of the same influences. Some of our basic scale structures are similar, but our approach is quite different. I think that as I become more established on my own, those comparisons will lessen a bit. But I can't complain when I'm compared to great instrumentalists. I'm still the new kid on the block. I'm real excited about the opportunities that have been presented to me over the last year, and I intend to make the most of them. □

Tony MacAlpine: Is he the new Hendrix or the new Yngwie?





JAY D. BUCHSBAUM

PICK hit

Faster Pussycat scratch their way to the top of the metal heap.

FASTER PUSSYCAT

West Coast Gypsy Rockers Aim For Big Time With Debut LP.

by Andy Secher

Back in the late '60s, a Hollywood movie-maker named Russ Meyer specialized in making softcore porn flicks featuring women with the biggest breasts in the world. One of his most famous ventures was a grade-Z epic called *Faster Pussycat... Kill, Kill* which filled the screen with heaving heaps of mountainous mammaries and dialogue one step this side of Neanderthal. So what does all this have to do with rock and roll, you may ask? The answer comes in the form of a Los Angeles-based hard rock quintet whose name just so happens to be Faster Pussycat.

"Yeah, we got our name from the movie," vocalist Taine Downe said with a smile. "It was a great flick — lots of tits and real sleazy stuff going on. That's right up our alley. I have a thing about tits anyway. I love 'em — especially big ones. They're my favorite part of a woman's anatomy. I've always said that if and when my time comes to die, I want to go by being squashed between the biggest pair of tits in the world."

Yes, no doubt about it, L.A. has supplied the

rock world with yet another cerebral, serious and studious band a la Motley Crue and Ratt. While Downe and bandmates Greg Steele (guitar), Mark Michals (drums), Eric Stacy (bass) and Brent Muscat (guitar) would rather avoid comparisons with their more illustrious compatriots, they don't deny that they come from the same street-level sensibility that propelled those bands to the top.

"We're on the same label as Motley, and we certainly don't look at them with anything but total respect," Downe said. "But I think we're coming from a different place than they are. Bands like Ratt, the Crue and Faster Pussycat have all been influenced by people like Aerosmith and the Stones, but I think we've got more of a gypsy spirit in our music than they do. By that I mean we're not quite as caught up in a particular type of sound and image. We've got a lot of flexibility in our music, and that's what really separates us from a lot of other groups."

It's taken Faster Pussycat only a little over a year to evolve from a club attraction to a band whose major label debut is in the record racks. The band's members hail from such varied ports of call as Seattle, Las Vegas and Fresno, but were drawn to the musical hotbed of L.A. by the

"spirits" of rock and roll in late 1985. Within six months, the group was a big attraction on the local club scene, playing the standard metal showcases as well as some off-the-wall gigs with the likes of Bananarama and Gene Loves Jezebel.

"We took any gig we could find," Downe said. "We knew a Bananarama crowd would hate us, but we figured if we could pick up even a couple of new fans, that was better than playing only to people who already were into us. We like taking chances that way. We're not scared to face people who don't dig us. We think it's a challenge to win them over."

If the band's debut LP is any indication, their chance-taking philosophy will probably end up yielding big dividends. Such rockers as *Don't Change That Song* and *Number Off The Bathroom Wall* blend with more melodic cuts like *No Room For Emotion* to mark Faster Pussycat as a band who are adept at a variety of rock styles. But while there is a surprising degree of flexibility in the group's musical approach, each song bears a distinctly down 'n dirty rock stamp.

"An ideal song to me would be built around a Keith Richards guitar riff and a Steven Tyler vocal," Downe said. "We've tried to capture that kind of bluesy, dirty sound while making music that's all our own. I think we've pulled it off."

To make the musical circle complete, Faster Pussycat has turned to the aforementioned Russ Meyer to produce their debut video for *Don't Change That Song*. As those who've seen the clip on MTV can attest, it pays proud homage to the band's original inspiration, featuring some of the most buxom beauties in vid clip history. Nothing could make Faster Pussycat more proud.

"Working with Russ was a dream come true," Downe said. "That man's a visionary. He knows what turns people on, and so do we; we're a perfect match. The only difference is that he works with film and our medium is good ol' rock and roll." □

Annamaria Di Santo

Jack Russell



Great White

on the attack

With Hard Times Behind Them, L.A. Metal Mavens Go For Broke.

by **Adrianne Stone**

"Hey man," apologizes Great White's lead singer Jack Russell as he breathlessly enters his manager's office. "Sorry I'm late, but my car ran out of gas." His manager, Alan Niven (who also guides the career of up and comers Guns N' Roses) jokes, "Great. **Hlt Parader** will call this article 'Great White — The Band That Ran Out Of Gas.'" That description, however, couldn't be more off mark.

This Los Angeles unit — which first emerged in 1982 with an independently released EP, **Out Of The Night**, and a self-titled album on EMI before switching record labels in time for last year's **Shot In The Dark** on Capitol — has survived changes both of personnel and fortune. They've also been faced with the rather unsavory task of idling their engines while other bands of the "Class Of '82" (Ratt, Motley Crue, WASP, Quiet Riot and Dokken, to name a few) have raced ahead on the road to success.

In spite of this, Jack and his bandmates — Lorne Black (bass), Mark Kendall (lead guitar), Audie Desbrow (drums) and Mike "Spike" Lardie (keyboards, guitar and backup vocals) are all juiced up and ready to speed their way into the collective hearts of the rock worshipping public. They've recovered from their past upheavals and when we recently hooked up with them they were entrenched in a Redondo Beach studio, perfecting their newest LP, **Once Bitten**.

"Oooh," sighs sultry, dark-haired Lorne to Mark, "I love that sound you got on the bridge." "Yeah," nods Jack in animated agreement, clenching his fist for emphasis. "That's really got a heavy edge to it."

As Mark shyly accepts the praise, the massive multi-track console lights up and the album's sole ballad, *Save Your Love*, booms out through the gargantuan studio speakers. Jack's voice, menacing and raunchy on the tougher rock tunes, now whips a soul-wrenching weeper through the smoky room. As the song fades, there's a moment of silence. Then someone lets out a slow whistle and says, "Beautiful, man." Jack grins, standing proud in his black leather jacket. "Yup. Make the little girls cry." The room explodes in laughter, the solemn spell broken. Lorne and Jack leave the room to give Mark privacy while he lays down his

guitar tracks. "Nobody likes being watched when they wanna get creative," explains Lorne. We retire to the studio's kitchenette to discuss the credibility of this Southern California band.

"First of all," Jack begins, "we're not a bunch of beach bums. I mean, yeah, I've got an apartment on the beach and I really dig fishing and shark hunting, but I'm a singer in a rock and roll band. That's all I know how to do and that's all I wanna do — sing. None of us have anything else to fall back on, so we *better* enjoy what we're doing."

"That's why we're so different from all the makeup bands," points out Lorne. "No one can accuse us of being poseurs." He turns to Jack and jokes, "Hey, how does my hair look? I thought it was a little uneven this morning."

"None of us have anything else to fall back on, so we better enjoy what we're doing."

Music remains Great White's primary concern. Whether in their calling-card tune, *Down On Your Knees* (not exactly what you'd play for an audience of concerned mothers) or on newer rockers like *Lady Redlight*, this band espouses all the best elements of flaming youth. Moreover, Great White don't pretend to be masters of debauchery or the "baddest band in the land." They simply exist in their own terms. Their lyrics, although sometimes sexually explicit, are just as often topical tunes about girls, dreams and love. And though Jack hints at a sordid past, the band's raucous behavior tends to be confined to the stage. It would seem their only major vice is women. "When Lorne says he's gonna play 18 holes," Jack wisecracks, "he's not talking about golf."

If it sounds like Jack is always abusing Lorne, that's probably because they've been pals since they were 11 years old. "Our mothers worked at the same company and they'd always complain about us to each other. 'My kid's a terror. Yours sounds so well behaved.' They had no idea we were already partners in

crime."

Later, in a seaside sushi bar, the two buddies join Mark and Mike for a quick dinner where spikey-haired Mike is verbally assaulted by Lorne. "Is there anything you *can't* do?" Lorne complains. "He sings back up, he plays guitar and keyboards and he engineers tool!" Then, as if to prove his versatility, Mike orders his next dish in perfect Japanese. "Shee-it," mutters Lorne in mock disgust.

For all his talents, though, Mike is on "permanent probation" with the band. "We get along great in the studio," explains Jack, "but we haven't toured with him yet. That's the real test. If he can survive the road with us, he's our man."

Although the unit toured nationally with Judas Priest three years ago, as they gear up for their current tour, they're overflowing with unbridled eagerness. "This is the first time we've been able to take our time in the studio. We're spending two months recording **Once Bitten**, so we can take our time planning our tour as well," Jack says as he pops another piece of raw fish in his mouth. "We can't wait to hit the road."

"No telling what's gonna happen when you get out there," Jack grins maliciously. He then relates a road story concerning Lorne, himself, a woman, her husband and a gun. Apparently the partners-in-crime were in an elevator with the female on their way to her digs when the door opened and a very large man greeted them with a gun. Suffice to say the two musicians reacted in the manner most wise — they got the hell out of there before they could find out if the gun was loaded.

Just another evening of fun, they claim. You've got to hand it to Jack, who's probably one of the few people who can boast he got a summons for smoking in a New York City subway. What prompted him to venture into the dark 'n dangerous depths of the Gotham City transportation system anyway? Seems his curiosity got the better of him. What can you expect? This man lives in a paradise-like environment. He had no way of knowing the danger he had placed himself in.

Does this sound like a band that's running on empty? No way, bud. Great White is racing for the checkered flag. And, like the shark they're named after, they're out for blood. □

The Metal Terminators

Dream Evil Propels Metal Merchants To New Heights Of Glory.

by Rob Andrews

Ronnie James Dio is a man with a mission. Metal's mighty mite recently roared with a vengeance, producing an album, *Dream Evil*, which not only showcases the skills of new guitarist Craig Goldie, but also fulfills the artistic potential RJD has always shown. One might think it impossible to still be maturing as an artist after nearly 20 years in the rock and roll meatgrinder, but Dio proves that time and age are no barriers in the world of heavy metal. Recently we hooked up with the dynamic Dio to discuss his always-interesting views of the world.

Hit Parader: Ronnie, how much has Craig Goldie's presence altered the Dio sound?

Ronnie James Dio: I don't think it's possible for any one person to have that big an impact on our sound. In fact, I'll go

was recorded a million years ago. We've grown so much since then.

HP: How have you grown on *Dream Evil*?

RJD: It's the closest I've come to creating an album that I'm fully satisfied with. Each song on the LP is like a chapter of an ongoing storybook, even though the album isn't a concept LP. But the key to this record is that the music comes from

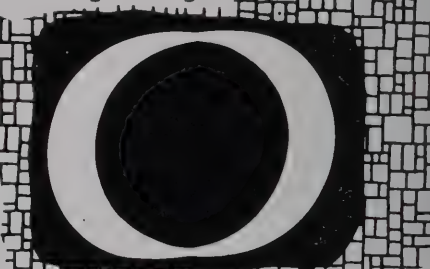
about what could have been or what should have been. Those people are to be pitied in my book, because I believe there's always time to take charge of your own life. *Sunset Superman* tells the story of office workers dressed in drab suits who, when the sun sets, rip those clothes off to reveal a big, red "S" on their chests. They live for the energy of the night.

HP: There hasn't been much talk about a Dio tour of America. Why?

RJD: Basically because we're not planning to tour behind this album. We've played a number of European festivals, and if the public demand is there maybe we'll play some shows over here. But at the moment we're not planning on it. I think we may have toured too much over the last few years. Where does it say a band has to tour behind every album? I want people to think of our concerts as an event, not approach them with the attitude of "are they back in town again?" We toured for 13 months last time, and that was just a bit too much.

HP: Do you regret going back on the road for the second leg of the *Sacred Heart* tour after Craig joined the band?

RJD: Absolutely not. We did good business, we enjoyed ourselves, and Craig got some excellent experience working with the rest of us. I don't regret it at all. The tour did go on a bit too long, but the demand was there, so I certainly don't regret doing it.



HP: By the way, how do you feel about Vivian Campbell's popping up in Whitesnake?

RJD: Actually, I'm quite pleased for him. I hope he's had the chance to sit back and think about his own values. What I find a bit strange is that after his harsh words about Craig coming in and playing his parts, he is now in the identical situation with Whitesnake. Not only does he have to play John Sykes' guitar parts, he has to share them with Adrian Vandenberg. But I only wish Vivian the best, because I really respect the other members of that band. David Coverdale is a disciple of Ritchie Blackmore's, just as I am, and Adrian is a great guy.

HP: So there are no longer any hard feelings between you and Vivian?

RJD: Certainly not on my part. Why shouldn't I be happy? We've just produced our best album ever, and the band is sounding great. There's not enough time in life to hold grudges against people. □

so far as to say no one can alter our sound. That sound is created by Jimmy Bain, Vinnie Appice and myself, and it has been that way for a long time. A guitarist can have some impact on it — good or bad — but he'll never alter it. Either he'll fit into what we're trying to do, as Craig has, or he'll stick out like a sore thumb.

HP: What is the biggest difference between Vivian Campbell and Craig?

RJD: It's nice to have someone who's really into what he's doing. Craig has so much enthusiasm and love for his work that sometimes you've got to slow him down before he gets carried away. He's always coming up with new ideas. It's nice to have to say "no" to somebody sometimes. With Vivian, it became a challenge just to motivate him to work. With Craig, you've got to keep him under control before he gets carried away with 50 ideas at once. He's been a real breath of fresh air for us, and he's really made the new album a pleasure.

HP: Do you mean previous albums were not a pleasure to do?

RJD: Well, let's just say that *Sacred Heart* was not a happy album. There were many problems within the band at the time — mostly due to Vivian's inability or unwillingness to work the way everyone else wanted to. Our earlier albums were enjoyable, especially *Holy Diver*. But to me that album seems like it

our hearts and souls. It wasn't a struggle to complete, it was a joy. The last album was very repetitive as far as I'm concerned. There were some good tracks, but it wasn't in the same league as this one.

HP: Do you feel the need to put an epic 7-minute track on every album?

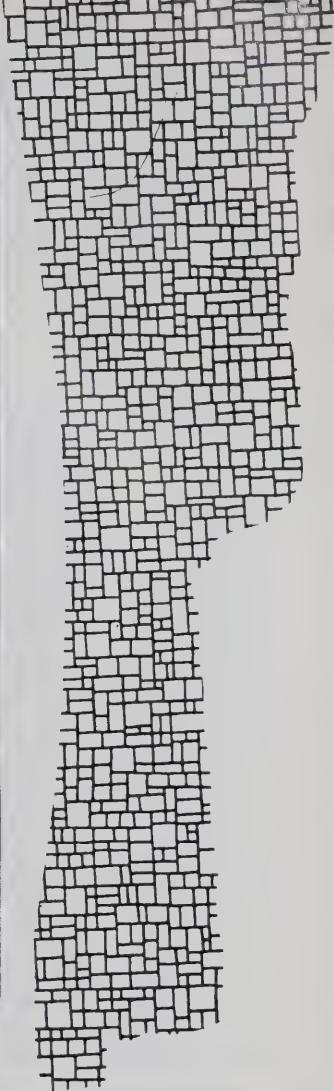
RJD: (Laughing) Sometimes it seems that way, and usually they're the title track. Songs like *The Last In Line* or *Holy Diver* do have epic qualities, and *All The Fools Sailed Away* on this LP continues the tradition. It tells the tale of people who listen to the false promises that people throw at them. They don't realize that the only ones who gain from those promises are the people who make them — and there are just too many people like that in the world.

HP: What are some of the other tracks you like on the album?

RJD: I like them all, but the ones that really stand out are *I Could Have Been A Dreamer* and *Sunset Superman*. The first one is our single, and it's a real straightforward kind of song, which is a nice change for us. It's about people who are followers, those who have no desire to take hold of their lives. They like to sit and dream



Ronnie James Dio, the elder statesman of metal.



Gene Kirkland



Dio, from left, Claude Schnell, Jimmy Bain, Ronnie James Dio, Craig Goldie and Vinny Appice.

MALICE

by Rob Andrews

Loud & Proud



On Malice's most recent tour, the band members found themselves in more than one bizarre sexual predicament.

Florida Rockers Unleash Latest Dose Of Metal Mayhem.

Sometimes it seems all one need do to attain fame and fortune in heavy metal is have long hair, learn how to play guitar and dress in black leather. If only life were indeed that simple! Just ask the guys in Malice, who've been struggling for four years to break out of the metal netherworld to attain national recognition. But perhaps the time to ascend the metal ladder is finally at hand for guitarists Jay Reynolds and Mick Zane, vocalist James Neal, bassist Mark Behn and drummer Cliff Carothers. Their latest album, *License To Kill*, is a powerhouse of full-scale metal mania, and as Reynolds was quick to point out the metal world seems much more open to Malice's brand of black leather rock these days.

"It's really strange how things change in this business," the blond axe-slinger said with a smile. "One year metal's 'out' and the video and radio people aren't interested in it. Then the next year, the doors swing

wide open and bands are given a chance again. I think right now is a very good time to be a heavy metal band. A lot of people are beginning to realize that metal music isn't about to turn everyone into suicidal maniacs or child molesters. It's just good, clean fun that's exciting for everyone. I feel very confident about people accepting Malice. The new album's our strongest by far, and the environment out there tells me that people are going to get the chance to hear it."

Judging by tracks like *Chain Gang Woman* and *Vigilante*, Malice's music may still not exactly be geared for Top 40 radio airplay, but as Reynolds noted, metal is the hottest genre in the rock world right now, and Malice is as pure a heavy metal band as anyone. In fact, the band's fondness for paying homage to metal traditions, both visually and musically, has caused them a bit of trouble in recent years. Judas Priest's K.K. Downing even went so far as to state that Malice's appearance was one of the reasons

Priest moved away from their black leather look of years past. Maybe that's a backhanded compliment, but it's a compliment nonetheless.

"Actually, we've gotten a bit away from the black leather look too," Reynolds stated. "There's no question that Priest has been a very big influence on us. They really are the classic metal band. We've always admired their attitude and commitment. When we were playing the clubs in L.A. a few years back, it seemed that all the other bands were only concerned with how much makeup they could put on and how outlandishly they could dress. We went in the other direction. We've always believed the focus should be on the music, but at the same time black leather works very well in conjunction with the kind of music we play."

While it's always been said that metal bands of the Maiden, Priest and Malice ilk appeal more to male fans than their female counterparts, Reynolds is proud to say that the fairer sex has lately been

discovering Malice in a big way. In fact, on the group's most recent concert tour, the band members found themselves in more than one bizarre sexual predicament.

"Maybe the strangest thing that happened to me was up in Buffalo, New York," Reynolds exclaimed. "I had met these two very attractive ladies and had gone back to my room with them. It was real cold outside — which I guess it always is up there — so we just started to snuggle up and get real friendly. Then there was a knock on the door, and I got up to answer it totally naked. Somehow or other, when I opened the door, the girls pushed me outside. So there I was standing outside my motel room, bare-assed, freezing to death. The girls were laughing their heads off — they thought it was hilarious. But I didn't find it too amusing. Our fans are always great though. Our goal is to just keep turning more and more people onto Malice. I'll trade a cold ass for a few new fans anytime." □

TESLA

by Rob Andrews

"I couldn't believe it," an excited Brian Wheat was telling his Tesla bandmates as they sat around their pre-concert dressing room. "He walked right up to me, shook my hand and told me it was nice to have a real rock and roll band on the bill with him. It was incredible."

The "he" Wheat was so excited about meeting was none other than David Lee Roth, who personally had invited this young Sacramento quintet on the road with him following the departure of Cinderella. Ol' Diamond Dave has always been known as a man whose ear is near the rock and roll grapevine, and the vibe he was hearing about Tesla was that they were one of the hottest young hard rock bands to emerge on the scene in a long time. Pretty boy image? Nah. Tesla prefer to take the stage garbed in jeans and T-shirts. Pop/metal fluff music? Forget it! These guys grew up on Humble Pie and Led Zeppelin — they only know one way to play: pure pedal to the metal.

For Tesla — which in addition to bassist Wheat, consists of vocalist Jeff Keith, guitarists Tommy Skeoch and Frank Hannon and drummer Tory Luccketta — the chance to tour the nation with Roth was an unexpected surprise. Originally the band figured they'd be forced to play a series of club dates waiting for a major tour opening to come along. But when Andy Taylor pulled out of the Roth package at the last minute, Tesla had the opportunity of their lives handed to them.

"We really weren't even that scared when we went onstage the first night opening for Roth," Wheat explained. "Maybe we were numb or something, I don't know. But we went out there with a real positive attitude. We wanted to show everyone we belonged on that stage. We wanted to make the most of the opportunity being given us."

Make the most of that opportunity they have. The band's forty-minute set rocked from the moment they hit the stage; guitars blaring out the opening riffs of *Cumin' Atcha Live*. While there are bands

who undoubtedly put on a more bombastic stage presentation, Tesla made up for their lack of theatrics with a power that got the audience off their asses and onto their feet. Tearing through most of the cuts from their debut LP, **Mechanical Resonance**, Tesla presented *Rock Me To The Top*, *EZ Come EZ Go* and their MTV fave, *Modern Day Cowboy*, with the assurance of rock veterans.

The show's central figure proved to be vocalist Keith, whose gruff style and smooth stage moves instantly made the Roth-ready crowd take notice. In fact, his on-

the-mark vocals made Dave's later yelps pale in comparison.

"We're not trying to show anyone up," Wheat explained shortly after the show was over. "In fact that's the last thing on our minds. We're so thankful to be here that we feel we have to put every bit of energy into each show. When you're performing before someone like David Lee Roth, you know you'd better be good because he could have just about anyone in the world open for him. He's been unbelievably nice to us, and I think he knows how much that means to us. We always idolized him when we were

growing up in California, so to be on the same tour package is really a dream come true."

Down the hallway from Tesla's dressing room, a rather contented-looking David Lee Roth was enjoying the warm reception Tesla's show was receiving. It seemed almost as if the sight of a young band struggling for recognition took Dave back to an earlier, perhaps happier time. "It's great to see new bands who really understand how to play rock and roll," Roth said. "Some of the new groups seem a little more interested in just looking good. These guys know how to rock." □

The show's central figure proved to be Tesla's vocalist Jeff Keith.



Ira Rosenon

Judas Priest^{T.M.}

by Winston Cummings

the metal masters

Neal Preston

Success Of Live Album Catapults Metal Legends Back On Top.

Hanging out with Judas Priest's Rob Halford is like grabbing hold of a lighted stick of dynamite. Rockin' Rob is one explosive dude. In fact, his seemingly boundless supply of energy can wear down even the hardest souls. Whether it's tooling around the Arizona countryside on the back of his massive Harley, or tearing around New York on a promotional tour for Priest's latest live LP, Halford is one tightly-wound bundle of energy — heavy metal's ultimate goodwill ambassador.

"I welcome the opportunity to represent heavy metal whenever and wherever I can," the blond belter explained. "There's really no secret as to why I live life the way I do — I love every aspect of it. I love the touring, the recording, even doing the interviews. But there is time to unwind and relax and I enjoy that as well. I've become something of a car enthusiast in recent years, and whenever I have the chance, I try to get out to the desert near my home. Sometimes it's so beautiful that I never want to come back, but I know that when I do return, it will be to something else I enjoy."

Halford is aware of how lucky he is, leading a near-idyllic life which is equally divided between rock and relaxation. But even Rob turns off his heavy metal engines to unwind, he knows his rock and roll side won't stay dormant for long. Such has been the case in recent days for Priest, who after briefly basking in the success of their two-record live set, have been secretly planning the next step in their continuing quest to make metal the world's favorite musical form.

"Actually, we had every intention of playing quite a few dates

Rob Halford



Judas Priest, from left: Ian Hill, K.K. Downing, Rob Halford, Glenn Tipton and Dave Holland.

in America this past summer," he explained. "We originally planned on coming over in June and playing perhaps a dozen outdoor festivals — not our regular 'theatrical' presentation. Rather, it would have been just us, our instruments, our amps and the fans. It would have been a lot of fun to return to our roots and play without mechanical monsters and lazer effects. But the more we thought about those tour dates and discussed them with our manager, the more we realized that doing them really didn't make any sense.

"We've been writing and recording some of the best material of our career," he added. "We had the choice of coming over for a few gigs or working to finish material for the next album. Since we were having a wonderfully creative time with the music we were writing, the decision was obvious — we decided to stay and work on the next record, which I promise will be absolutely fabulous."

Halford's words are somewhat surprising in light of what bandmate Glenn Tipton told **Hit Parader** just a few months back. It was Tipton's contention that Priest should tour the U.S. because *all* of their next album had been completed, and in fact, the band was beginning work on the album after that one. When confronted with Glenn's words, Halford offered a broad smile and, as always, the perfect answer.

"That is absolutely true," the diplomatic Rob explained. "But perhaps Glenn was a bit overly enthusiastic about the material we already have recorded for the next album. It is indeed excellent, but considering how well some of the brand new material has turned out, it quite possibly will usurp some of the songs we already have in the can. We've found that recording without the pressure of immediate deadlines has been a very healthy situation for us. It's the first time we've ever gotten ahead of ourselves in preparing material, and it's freed our creativity to a great extent. I think we'll attempt to always stay a bit ahead of ourselves to maintain that creative attitude."

Okay, Rob, I'm sure we'll all buy what you're saying, but what we *really* want to know is what makes this future Priest material so special? After all, the band's previous three studio LPs — **Screaming For Vengeance**, **Defenders Of The Faith** and **Turbo** — have sold a combined total of over six million copies worldwide. Certainly Priest was doing something right even before these new "secret" recordings.

"Yes, we have been successful," Halford admitted, "but with a band like Judas Priest, we're motivated by something more than success or album sales. We're looking to take heavy metal to dimensions many have previously thought impossible. We're always looking for new ways of expressing ourselves musically, and if that means bringing in guitar synthesizers as we did on **Turbo**, or attempting something totally revolutionary, we'll do it. Judas Priest has reached a special point in our career where we feel very secure in what we've accomplished, but we're still just as hungry as ever to create excellent music. In our minds, that's an unbeatable combination."

What, one may wonder, continues to spur Priest to such high levels of accomplishment? After a dozen years of precedent-shattering work, not only is their place in the metal pantheon secure, the band members have earned enough money to keep them in any lifestyle they want forever. For Halford, Tipton, K.K. Downing, Ian Hill and Dave Holland, however, fame and fortune aren't the final words in Judas Priest's vocabulary. As Rob bluntly stated, it's love.

"Nothing could make us work as hard as we do if we didn't really enjoy it," he said. "Making the best heavy metal music in the world is still our first love. We can be apart pursuing our individual interests, but as soon as we get together, we transform into Judas Priest. In a way it's like when Clark Kent goes into the phone booth and emerges as Superman. Apart, we're just five mild-mannered English gentlemen, but together we become the best heavy metal band in the world." □

Out to LUNCH

by Jodi Beth Summers

Guitarist extraordinaire Yngwie Malmsteen is relaxing in his dressing room after another rigorous performance. He takes a long slow draw on his beer, closes his eyes and leans back so that his director's chair teeters perilously on its hind legs. He is obviously collecting his thoughts. Yngwie brings the chair down and stares intensely. He is angry and he is going to let *Out To Lunch* know it.

"I've got a problem," he reveals somberly. "The press has given a lot of people the impression that I think I'm some kind of guitar god, or something fucking ridiculous like that. This is completely wrong. I've never thought that way. It's more that I was always working very hard and I didn't really want to compromise. I never thought I had any special ability or talent; it's just that I was determined to play guitar. Anybody who's determined can probably do anything they want."

Noble words from the mouth of this 23-year-old sage, who is leaning so far back in his chair that the buttons on his shirt are pulling — a lot. Yes, Yngwie is known to be cocky and arrogant, but as his musical efforts, like *Trilogy* and *Rising Force*, demonstrate, he does have a way with the guitar. Still, if you're as brilliant on your instrument as Yngwie, what's the point in raving about yourself? It should be obvious in your work. I mean, have you ever heard Edward Van Halen or Jeff Beck come out and say, "Yeah, I know I'm a fabulous virtuoso?" Of course not, so why would Yngwie?

"You know, I never compare myself to anybody," he defends. "I have a lot of respect for all of the other guitarists — like Edward Van Halen. To me, music is not competitive like a sport; everybody does their own thing."

Yngwie is passionate about the point he is making. He stares intently, stressing his words. "I want to start alienating myself more from, guitar players rather than comparing myself to them. I don't listen to other musicians and I don't really give a shit about what everybody else is doing."

"I am a victim of what everybody's saying about me. For instance, it's because of what's been written about me that Edward Van Halen has problems relating to me. Because of the press he thinks I'm out to threaten him, which is totally ridiculous. He is what he is and nothing can change that. And anyway, I don't have that sort of attitude."

Yngwie chugs on his beer. There are little beads of sweat forming on his forehead. He looks as though he might one day be a candidate for high blood pressure.

"You know, it's useless to compare yourself to other people. I've heard about guitar players who play like me but are supposedly better than me. Big deal. It's like, instead of creating a

YNGWIE MALMSTEEN

painting, they buy this fucking kit with numbers and they just fill in the colors. It's not their thing, even though they can do it just as well.

"If you make a statement and you've got something that's yours, then nobody can take it away from you. That's why I'm not really

bothered about comparisons and why everybody else shouldn't be bothered either. And that's why Edward Van Halen shouldn't get upset about it..." Yngwie's eyes glisten, but with mischief now, not seriousness, "...even though I know he is." □

Yngwie Malmsteen: "Music is not competitive like a sport."

Gene Kirkland



Out to LUNCH

LITA FORD

by Jodi Beth Summers

Each month *Hit Parader* goes out to lunch with the biggest stars in rock and roll. This month's lunch muncher is the queen of noise, Lita Ford.

These days, Lita Ford, complemented by her searing guitar and her sultry pout, is the most popular female in heavy metal. Even though she hasn't had a record out in more than three years, headbangers everywhere — especially the male ones — still choose her as their favorite hard rock heroine.

Why not? Lita's the best girl guitarist around

and she's a real babe. Granted she's always played a fine axe, but way back when she joined the Runaways 11 years ago, she was a plump little dumpling with scraggly blonde hair. Lita was relatively faceless in comparison to vocalist/nymphette Cherie Currie who hopped about the stage in lingerie and caused the band to be branded as sex objects rather than as real musicians. Lita, like fellow Runaways' guitarist Joan Jett, was nowhere near the center of attention. About the only attention she got were some jokes and snickers about her instrumental ability and her rather rotund looks.

"Yea, I was a pig when I was in the Runaways," commented Lita as we were sitting out by the pool one afternoon. "I'd eat anything and everything and munch it down with a bottle of Johnny Walker Red Label," she declared, zeroing in on a perfect theme for *Out To Lunch*.

Lita, for the record, was coerced into the Runaways when she was an impressionable high school kid of 16. Producer/Svengali/Man-With-The-Plan Kim Fowley (most recently responsible for Poison) had seen her playing with another band, and was impressed. Having grown up playing along with Black Sabbath and Led Zeppelin albums, Lita could hold her own against anyone her age. Appearance wise she was like many other adolescents who had yet to reach their prime; quite simply, she was overweight and self-conscious. Realizing her talent, and having a hard time getting ahold of jailbait girls for his brainchild band, Fowley recruited Lita...and voila she was out on a national tour.

"God, I hated being fat," Lita commented with a sneer. "So I decided to change that. By the time I was 18 I'd lost it all," she smiled and then belted out a chuckle so hearty that she had to readjust her sunglasses. "The Runaways weren't the healthiest band around," she reminisced. "Sandy West, our drummer, was a real healthy girl, she was really into, 'Hey, let's go play tennis.' But not me. Uh, uh, no way. I couldn't get out of bed because I was too hung over. That's how it was the whole way through with the Runaways. We did everything we could get away with. We were troublemakers," as Lita spoke, you could see that her past was running through her mind. "These days I'm more into fitness than I've ever been. I love sports."

Lita bends her arm to show off her bicep, which glistens in the afternoon sun. You can tell by looking at Lita that she's fit. Her body is tight and her attitude is good. Gone from her system are any artificial substances. These days Lita is a lean, mean music machine who likes skiing, playing racquetball and lifting free weights. She tries to work out two hours a day whenever she can.

"How often I work out depends upon what I drank the night before," she commented as she took the last swallow of her beer. "You see, I'm a partier. I figure I can party one night and work out the next night. You've got to counteract the partying, you can't do it all the time because it will take its toll on you. Look at someone like Dave Roth, who does both. He parties real hard, but he works out just as intensely. He's in great shape, and he's no spring chicken either. As long as you're in the public eye, you can't let yourself go."

"Being an entertainer, I don't want to limit myself to wearing certain things. I'd hate to be like Ann Wilson. I want to look good, I want to be able to jump around in videos and not have my whole body go blugh, blugh, blugh all over the place."

The narcissism of Southern California culture has gotten to Lita. "When I'm 40 or 50 years old I still want to look hot. I really admire women that look good at that age, like Raquel Welch and Jane Fonda. Those women are insane looking, they've got better bodies than most 20 year olds. I plan on being that way too." □



Lita Ford: "How often I work out depends upon what I drank the night before."

ROOTS

Iron Maiden's ADRIAN SMITH

Ross Halfin

by Winston Cummings

Each month *Hit Parader* sojourns back in time to explore the formative years of rock's biggest stars. This issue's time traveler is Iron Maiden's high-flying guitar man, Adrian Smith.

Quick, name five heavy metal lead guitarists. Now unless you cheated and read the title of this article before you began rattling off your list of axe aces, the name of Iron Maiden's Adrian Smith probably wasn't one of those that rolled trippingly off your tongue. In fact, considering the massive commercial appeal Maiden has enjoyed for the last decade, it's hard to believe how little attention has been focused on Smith and his guitar running mate, Dave Murray. But Adrian wouldn't have it any other way — he's the type who prefers to do his job as well as he can, then return to a fairly normal life away from the rock and roll spotlight.

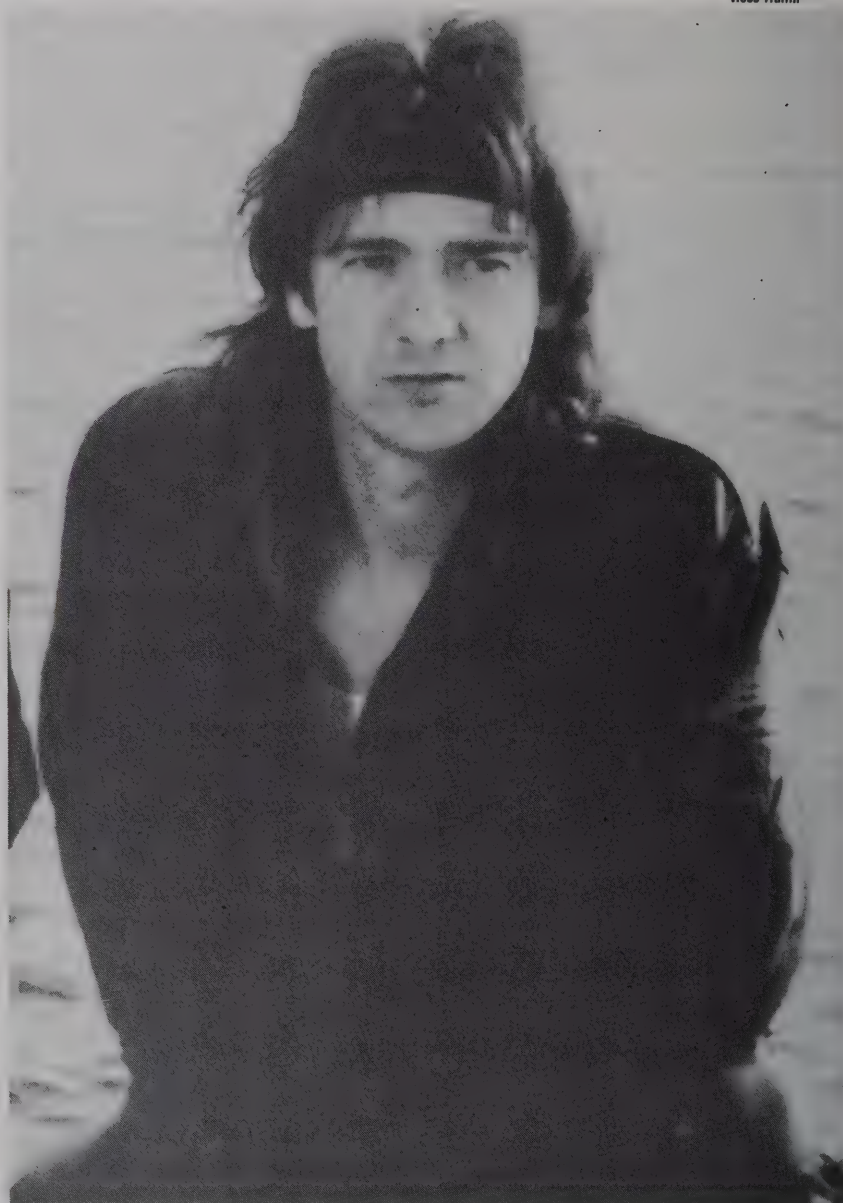
"When the last tour ended I couldn't wait to head off for the remotest place I could think of," he said. "We ended up the tour in L.A., and from there I flew to Canada, to a place on the edge of the Rocky Mountains. I just took a few weeks to go fly fishing, which is something I really love and to get some semblance of normality back into my life. Rock and roll is great, I love it with a passion, but there's another side to me as well."

Those who know this 30-year-old resident of Hackney, England, know that there are two sides to Smith virtually *all* the time. At one moment, Adrian will be the talented guitarist/songwriter who penned such recent Maiden hits as *Wasted Years* and *Stranger In A Strange Land*. Then he'll transform into a hard-drinking prankster who, when he's not lurking in the hotel bar, can be found thinking up diabolical practical jokes to play on the band and crew.

"Once he gets around a brandy bottle, all hell can break loose," explained Dave Murray, who's known Smith since the two were both struggling 15-year-olds in a London band called Evil Ways. "But that's just his release. He's the only bachelor in the band — though we all think that status may change fairly soon — so maybe he's entitled to kick up his heels whenever he feels like it. We've just learned to give him a little extra room some of the time."

Smith's Jeckyl-and-Hyde personality never carries over to the stage, where he is always prepared to lay down his barrage of rock and roll thunder. In fact, he thinks that his multi-faceted personality is perfectly suited for the life of a rock and roller, where moods and energy must change with every song that's played.

"When you get onstage, you have to be able to place everything else in your life in the back of your mind," he said. "It's like nothing exists



Adrian Smith: "Once he gets around a brandy bottle, all hell can break loose."

away from that stage and the particular song you're playing at that moment. Being on the road can begin to shut you off from other realities if you let it, but I don't let that happen. I keep rock and roll in its place — when we're out there on the road, it's number one; when I'm away from it, sometimes I don't even want to look at a guitar."

As earlier noted, Smith's contributions to Maiden run far deeper than just playing guitar. Over the last few years he's emerged as the band's second major songwriting force, along with band founder bassist Steve Harris. For Smith, songwriting is yet another release for his

complex psyche, a process he finds immensely enjoyable and fulfilling.

"Songwriting is hard work, but it's fun as well," he stated. "The type of songs I write tell the story of life on the road or emotions I'm feeling. They contrast well with the things that Steve writes because we approach writing for this band in different ways. All in all, it feels wonderful to be making a solid contribution to the group. Maybe I'm not the first name people think of when they consider guitarists, but I'm quite content with my lot in life." □

KISS

Rock Veterans Rally
With Crazy Nights.

secrets of success

by Drew Ryder

Last July, Paul Stanley stood backstage at the Texxas Jam looking like a puppy dog who wanted an extra biscuit. Just minutes earlier, Paul had delighted the crowd of 80,000 by joining Poison onstage for an impromptu version of the Kiss classic *Strutter*, but that taste of the stage had only whetted Paul's appetite for more action.

"I want to get back onstage sooooo bad," Paul said with a look of desire. "All these other bands got to sweat their asses off for an hour when all I got was three minutes. I didn't even have the chance to warm up. You wouldn't believe how much I miss getting a reaction from people when Kiss isn't on the road. But

at least I get to see a little action by popping up for a surprise jam every now and then. The only thing I couldn't figure out was when Bret Michaels introduced me, he called me 'The King Of Rock And Roll.' I thought Elvis had shown up."

Luckily, Paul's wait to return to the stage is finally over. After months of preparation, consideration and construction, Kiss' latest road jaunt is underway. To say the least, this is a three-ring circus one must see to believe. It is, without question, one of the most impressive stage sets in rock history, with enough flashing lights, pyrotechnics and electronic gadgets for a dozen Broadway

extravaganzas. Of course, Stanley and his partners in crime — bassist Gene Simmons, guitarist Bruce Kulick and drummer Eric Carr — wouldn't have it any other way.

"This is the most massive stage set we've ever had," Paul explained. "Those who've followed our career over the years know we've traveled with some of the largest and most complex stage sets ever. This one puts all those to shame. In fact, it's so big we can't even fit people into the arena," he said with a laugh. "It's so big that it takes Gene and me over an hour to find each other on stage. It's so big ... well, you get the idea."

Kiss' return to the road culminates one of

Kiss still rockin' onstage after all these years, from left: Gene Simmons, Bruce Kulick and Paul Stanley.

Neil Zlozower





Paul Stanley

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the longest absences from touring in the band's 15-year history. It's been well over a year since Paul last did one of his patented stage splits, and Gene last breathed fire. For a band that is usually unhappy if they're off the road for more than a few weeks, the last year has been full of exciting new challenges.

"There are always other projects to pursue," Simmons explained. "We live for Kiss, but Kiss is not our entire lives. I enjoy acting when I find a role that fits my personality, and I've been producing some albums. Recently I worked with the Japanese band E-Z-O because I was intrigued by them. Working with different bands and acting when I get the chance keeps my perspectives in order and my love for Kiss strong."

"We've always been aware that there's a world out there other than Kiss," Stanley added. "The idea of having a little time off certainly wasn't scary to us. We all have other interests to pursue. But when it came time to get back into the studio to record the album, I think we all felt very happy about it."

Kiss had every reason to be happy when they hopped off to Los Angeles to record their latest vinyl venture, *Crazy Nights*. They knew they were sitting on a veritable treasure trove of great new cuts which only needed a bit of polishing before being presented to the Kiss-starved masses. Their time away from the touring and recording grind had only sharpened their rock and roll instincts — something the band discovered almost immediately after entering the studio.

"We live for Kiss, but Kiss is not our entire lives."

"As soon as we plugged in, we could sense we had really charged our batteries," Paul stated. "You could just feel the electricity in the room. Hell, we didn't even have to plug in our amps — we were so energized, our guitars just started blasting away naturally. We had a dozen songs primed and ready to go, and the hardest part for us was deciding which ones *not* to use. Most bands have to struggle to find enough tracks to complete an album — we had to fight to only use the ones we loved."

"A lot of people figured that just because we took a little extra time to write and record this album, we'd come up with something really different," he added. "But that's impossible for us. When we get together to make music it's gonna sound like Kiss no matter what we play and how long it takes. I play guitar and sing a certain way, and Gene is very distinctive in what he does. We're not about to change anything at this point. We've been accused of a lot of things over the years, but one thing we've generally avoided is being called stupid."

Yes, stupidity has never been a charge Kiss has had to live with. Clever? You bet. Crassly commercial? Sure. Maybe a bit contrived in



Kiss' Gene Simmons is an extremely versatile performer.

Neil Zlozower

their methods of playing adolescent heart strings? Uh huh. But throughout their career as globe-hopping, record-setting, guitar-smashing ambassadors for American heavy metal, Kiss have continually proved themselves to be one of the sharpest business outfits anywhere.

"Look, this is the late 1980s," Paul explained. "This isn't 1967 anymore. I like to think that Kiss was one of the bands that took rock and roll by the throat and shook it out of the 'hippie' mentality it once had. This is a business. If you're gonna sell millions of records and perform in front of 250,000 people in a U.S. tour, somebody's gonna be making a lot of money. We just figured it might as well be us instead of some lawyers who work for us. That's a very hip attitude

today. We've always been a little ahead of our time in a lot of ways — and our business skill is one of them."

Still, when all is said and done, one gets the feeling that Stanley and friends would get onstage for nothing if the alternative meant not having the chance to play. As Paul looked longingly at the stage that hot day in Texas, one would have guessed he would have paid for the chance to play just two minutes more.

"There's no way you can fake an enthusiasm for rock and roll and last long," he said. "The fans can sense it, and you'll just drive yourself crazy in a hurry. Thankfully, for me, the love of rock and roll is something I'll always have. I hope I'll still be popping up to jam with people when I'm 80." □

Ozzy Osbourne

~~~~~ straight talk ~~~~~



Ozzy Osbourne: "I've always been a little different."



# The Metal Madman Rocks On Despite Firing Of Jake E. Lee.

Neil Zlozower

## by Rob Andrews

If Hollywood had invented a character like Ozzy Osbourne, no one would have believed it. After all, who could really swallow the notion of a middle-aged, slightly overweight father of six maintaining an inexplicable control over the teenage masses of the planet? John "Ozzy" Osbourne has done just that for the last 15 years — ever since his first band, Black Sabbath, discovered that an energetic amalgam of horror-movie lyrics and simplistic, heavy-handed guitar riffs were totally irresistible to white males between the age of 13 and 18.

Osbourne has continued to mine that formula for success ever since his departure from the Sabbath fold in 1979. His solo career has been an incredible series of ups and downs, featuring chart-topping LPs like **Diary Of A Madman** and **The Ultimate Sin**, the death of guitarist Randy Rhoads and a series of self-destructive exploits like his bout with rabies after biting the head off a live bat. But today it seems that Ozzy is facing the biggest hurdle of his life — overcoming a debilitating alcohol dependency which has seen him shave off all his hair and supposedly seek refuge in a Middle-Eastern monastery.

"I've always been a little different," Osbourne stated. "I guess it came from being a kid who really had to fight for everything he had. But I don't want to analyze my childhood. The bottom line is that most of the time I'm very happy being Ozzy Osbourne. I have a good life, a wonderful family and a great deal of luck. But sometimes it's not easy being me. People expect me to act in a certain way, and that gets to be an incredible burden. Sometimes I wonder if it's worth it."

Evidently, Osbourne eventually found the price for fame and fortune to be too high. While it still isn't clear whether his current retreat from the rock world is a temporary condition or a permanent solution to his "problem," there's no question that 1987 will be the Oz's least active rock and roll year ever. With the release of his live two-record set, **Tribute**, Osbourne has issued music that, though appreciated by his hardcore fans, does little to add to his musical legacy.

"Ozzy has wanted to release the tapes featuring Randy for a long time," Osbourne's wife/manager, Sharon, explained. "Originally they were supposed to be released in 1982, but then Randy had his accident and Ozzy felt it improper to release them so soon after his death. He promised everyone that when he felt the time was right, he would release them and now, five years after Randy's death, the time is right at last."

It's with good reason that Osbourne holds Rhoads in such high esteem. Unlike most "sideman" guitarists, Rhoads helped create a sound and style that has affected an entire generation of axe-slingers. In fact, along with Edward Van Halen's unique playing, Rhoads' whining, burning style has become the most influential sound of an era. Never has his



Says Ozzy of Randy Rhoads: "He was the best musician I've ever worked with."

playing sounded better than on **Tribute**, an album which showcases his craft far more than Osbourne's. In fact, it could be argued that Osbourne's new live LP really belongs to Rhoads. Osbourne, in fact, wouldn't have it any other way.

"Randy was an angel, the best musician I've ever worked with," Ozzy explained. "I'm not just saying that because he's gone. I know other people who've passed on and if they were shit, I still say they were shit. But Randy was so unique, so gifted — he truly was my right arm. When he died in that plane crash I felt like part of me died too. Sometimes I think it should have been me instead of him. I've lived a full life, but he was so young and had everything to live for. If this album helps make people realize just a little bit more how special he was, then it will have served its purpose."

Osbourne's heartfelt willingness to trade places with Rhoads perhaps shows some of the internal turmoil that has troubled him over the years. Always a heavy drinker, and at one time an admitted drug abuser, Ozzy has often admitted that only rock and roll has kept him alive. Of course, in recent years a happy family life — and the birth of three children, the oldest of whom is now four — has added an important element to his life. But in his heart, Osbourne apparently remains an unpredictable personality, capable of doing anything at any time.

"When Ozzy came off the road this time, he wasn't in good shape," Sharon Osbourne said.

"He was on the verge of exhaustion, and his drinking was heavy again. We spoke about him checking into a clinic in Houston, but when he set off for there, he evidently changed his mind. When his plane landed in New York after the flight from London, instead of heading for Texas he went out to Los Angeles. He shaved off all his hair and sent it to me in a box. When I saw that, I knew something was going on."

Apparently, Ozzy decided that more than time in another rehab clinic, he needed a period away from the pressures of the road — time away from the turmoil of being Ozzy Osbourne. After a month in L.A., during which time Sharon joined him, Ozzy headed off for parts unknown. Last January he apparently checked into a Turkish monastery for a period of quiet reflection. Following that, his journey took him to Tibet and mainland China. Where the journey will stop — and when — is now anybody's guess.

"In my heart, I feel he'll get this out of his system and get back to what he loves — his music — within a year," Sharon said. "But I've learned that with Ozzy you never can know what to expect. I know he won't be away from his family very long because his children mean more to him than anything. So maybe it's best that he's off clearing his head. Hopefully when he returns it will be with more determination than ever to be happy, as well as to bring happiness to others." □



# POISON

## partying to platinum

Rowdy Rockers Take *Hit Parader* On A Binge Of Sin.

by Kimberly McDaniel

Neil Zlozower, Inc.

Bret Michaels: "We recorded the album for \$23,000."



Girls of all shapes and sizes waited impatiently for the backstage doors to open and give them access to Poison's inner sanctum. As they waited, they checked their hair, makeup and clothes one last time, determined to look their best in order to attract their favorite guy. Once backstage, the band members — vocalist Bret Michaels, drummer Rikki Rockett, bassist Bobby Dall and guitarist C.C. DeVille — clowning and did the socializing for which they are already famous. Rikki joked and laughed with the multitude of lovelies, while C.C. zeroed in on one female in particular. The boys then invited all of them — including myself — back to the hotel, where the real adventure began.

While sitting in the Holiday Inn bar, sipping daiquiris, I noticed band members slowly disappearing — with a nubile guest, of course. During these lapses, the rest of the girls drank and danced with whichever band member happened to be in the room at the time. C.C. then dashed into the room just long enough to yell, leaving club patrons staring at him in amazement, and Poison's road entourage chuckling in casual amusement. After C.C.'s quick departure, Bret launched into some *Puttin' On The Hits* style singing to that old Stones' classic, *(I Can't Get No) Satisfaction*. When he'd finished entertaining his loving throng of admirers, he joined me for a heart-to-heart chat about the band's less-than-glamorous beginnings.

"The first band I was ever in was called Lazer, back when I was in eighth grade," said beautiful Bret. "Remember those bedsprads that looked like a tiger's face? We had one of those as our backdrop. I don't know. I guess we just thought it looked cool. Nobody could play for shit in that band, and if you saw the pictures of us back then, you'd die!"



Fortunately for Bret, that group didn't last long. Obviously Michaels was destined for bigger and better things. A few years later, when Bret threw a party at his house, his sister invited a friend of hers named Rikki Rockett. "My parties are real different because I don't let anyone sit down!" Bret said. "You know how, when you go to parties, everyone sits down and talks to the same group of people? I figured, 'Fuck this, if there's no chairs, they have to mingle and get to know each other!' Rikki thought that was cool, so we hit it off, quit our bands and joined forces to create Poison."

Just what kind of name is Poison, anyway? "Well, an old crew member came up with it. We thought it was cool because it's a household word — now all we gotta do is get into the people's houses!" laughed Bret.

Not long after forming Poison, the boys left their hometown of Harrisburg, Pennsylvania, for the sunny climes of Los Angeles. There they quickly became Sin City's top-drawing club band. One fateful night, an executive from a small independent record label came to see them. The rest, as they say, is history.

"We recorded the album for \$23,000," Bret stated. "That's not much money for an album these days. But the label got behind us and made sure we went on the road. I remember one show that we played with Cinderella and Loudness when our album first came out. We were in this auditorium in Southern California and they had these barricades up across the front. But it was so packed that people were just going over the barricades right onto the stage. We came running out, and I had on these brand new leather pants that laced up the sides. We started the first song, and the kids tried to grab the scarves off of my pants, but they ended up pulling the pants completely off of me!

"You have to watch out for Bobby," said Bret. "He's out of his fucking mind! But he's more black and white, meaning he's into more of the business end of things. He's also an ass-kicker on stage. He's a really great guy."

And what about the others, Bret? "Well, C.C. is obnoxious, funny, and a little crazy. He is also an ass-kicker onstage, and he's very colorful. Rikki is warm-hearted, an extremist and very much the innovator. I am more the socializer of the band. I think I'm good at talking to people, I love to dance, and I love women!"

I was scheduled to meet Bret in



Poison, from left: Rikki Rockett, C.C. DeVille, Bret Michaels and Bobby Dall.

Neil Zlozower, Inc.

*"We thought Poison was cool because it's a household word — now all we gotta do is get into people's houses!"*

his hotel room, and on my way up I noticed a door handle with a condom hanging off of it. "I wonder who is staying in there?" I asked myself, aloud. No sooner did I say that, than C.C. emerged from behind the door in question, bare-legged under his coat and a hat. I foolishly asked what he had on under the coat, and he showed me — nothing. "Do I match?" he quipped, then turned twice, like a model, and returned to his room.

I reached my destination, and as I approached, I noticed that the

door was unlocked. I tapped the door lightly, and Bret yelled for me to come on in. I did and sat down on his bed. There were a bunch of magazines lying there, one of which was the newest *Hit Parader*. I started leafing through it, and Bret asked, in total amazement, "Can you believe we're mentioned in there four times?"

Bret and I spent the next two hours together, discussing matters ranging from world politics to the state of American rock and roll. Soon it was time for the band to

hop on their tour bus and head to their next tour date. The guys were frantically trying to locate their missing articles of clothing. I went to say my goodbyes, and inside Rikki's room, I heard Billy Idol's *Rebel Yell* blasting from his portable CD player. He got a phone call telling him to get ready to leave, and he shouted, "I've been ready for the past two hours!"

The guys lined up to say "so long" to the girls who had come back to see them one last time before they left. We all received hugs and kisses, and the band members headed off for a destination unknown. As their bus took off, I sadly realized I had finished my Poison experience, but I'm not likely to forget these guys any time soon! □



Photo: M. J. Smith



# HIT PARADE

JON BON JOVI







# DEF LEPPARD

by Andy Secher

## A Regal Return

Ross Halfin



Def Leppard's heavy metal heartbreaker, Joe Elliott.

Rock Legends Return To Action After Four-Year Absence With **Hysteria**.

*We've been told too many times about the delays, hardships and inconveniences that Def Leppard have suffered over the last four years. Rick Allen's car accident, Joe Elliott's mumps and the band's misspent hours in the studio have been chronicled and rechronicled until most of us could recite the tales in our sleep. It's time to turn the page and begin a new chapter on Def Leppard — a chapter dealing with their incredible return to the top of the rock world. Yes, Elliott, Allen, Rick Savage, Phil Collen and Steve Clark have battled back from adversity to produce **Hysteria**, an album that proves Def Leppard's stellar credentials once and for all. Recently we hooked up with Elliott to discuss the excitement surrounding the Mighty Lep's return.*

**Hit Parader:** Joe, perhaps the place to begin is by asking how and why the band decided to put over an hour of material on **Hysteria**. Don't you lose sound quality with that much music on a single album?

**Joe Elliott:** How we put 63 minutes of music on the album is easy — technology. It's our favorite word at the moment. Over the last few years, ways have been discovered to put 30 minutes of music on an album side without having the phonograph needle forever jumping. You don't lose any volume either. Since digital recording has come along, a lot of amazing things can be done on vinyl. But people shouldn't forget that we sold four cassettes of **Pyromania** to every album, and with tapes, there's no problems putting 75 or 90 minutes of music on each one. The same

holds true for CDs, which have come along during our absence. As far as album length goes, I recall buying a copy of **The Golden Hour Of The Kinks** more than ten years ago, and as the title says, it was one album with 60 minutes of music on it. I loved that album and played it all the time, and I never noticed any drop in sound quality.

**HP:** Did the band check into the feasibility of putting so much music on the album before doing it?

**JE:** Not really. It was just something we wanted to do because we've been away for so long and we had so much incredible material. One of the people I did speak to about it was Brian May of Queen. Their **Greatest Hits** LP is a smash over here in Britain, and it's a single LP with 17 tracks on it. I was hoping we could use the



Def Leppard, from left on top: Phil Collen, Steve Clark, Bottom:  
Rick Allen, Rick Savage and Joe Elliott.





same technicians they used on their album. But he assured me it is no great secret anymore. With modern technology and good quality vinyl, there is no problem.

**HP:** Even more important than the album's length is its quality — **Hysteria** is a great album.

**JE:** We think so. It is the quality of the songs that matter and nothing else. We wanted to hit people with a fuck of an album. We wrote a lot of songs for this record — some of them got scrapped along the way — but we knew over the last couple of years exactly what songs we wanted to have on **Hysteria**. It was simply a matter of getting them to sound just the way we wanted them to. Believe me, we could have released **Son Of Pyromania** back in 1985, but we didn't want to do that. We wanted to grow and try some new things.

**HP:** When you write so many songs, how do you decide which ones to include on the LP?

**JE:** Well, actually it's not that hard to knock 30 or so songs down to a dozen. But that's where it gets to be a problem, so we decided to use all twelve. Some of the 30 songs were just awful, and it didn't take us long to discover that. Others we're holding onto for later use. We guarantee everyone that it won't take four years for our next album — we've already got a solid head start on it. We also will use a number of the other songs for B-sides to our singles. That's what we've done with *Tear It Down*, which is the B-side to *Women*. We decided we didn't want to use album tracks as flip sides, to make the singles more valuable to the fans. It's nice to have a solid catalogue of material.

**HP:** **Hysteria** seems to veer away from the sound and style you used so effectively on **Pyromania**. Why?

**JE:** We did try to stay away from the sound we achieved on **Pyromania** because over the last four years it seems like everybody else — I won't name any names — has picked up on that sound. We didn't

want to be a copy of ourselves. We've always been trendsetters, not trend followers and our goal was to make this album as different from **Pyromania** as that album was from **High 'N Dry**. With **Pyromania** we set standards that have now become the norm for the rock industry. We want to get back to being on the cutting edge of what's going on.

**HP:** Was your desire to be trendsetters one of the reasons **Hysteria** took so long to record?

**JE:** Absolutely. Everyone is aware of some of the problems we suffered, and those slowed us down, no question about it. But if we had been willing to compromise what we felt Def Leppard was capable of doing, the album wouldn't have taken us half the time it did. We've gotten so much better as a band over the last few years, even if we haven't been on tour in America. We wanted to make sure this album was taken one stage further than **Pyromania**. That took a lot of hard work on our part, but the results are worth it. We think we've created something that a

**Phil Collen:** Joe Elliott says his contributions have changed Leppard's sound by 20 percent. ▶

whole new group of bands will try to copy in the years ahead.

**HP:** What are the biggest differences between **Hysteria** and **Pyromania**?

**JE:** Maybe the most important factor is that this is the first album Phil Collen has written with us. Before, we were used to the contributions of Pete Willis, so Phil has brought a new sound and perspective into the group. Since we're all involved with songwriting and there are five of us, Phil gives us 20% of a difference than the past albums — and that's very significant. On top of that, Sav and Steve have really expanded their style as songwriters and musicians. When you combine that with the new technology and the fact that we really wanted to try something different this time, you end up with an exciting record that still has the Def Leppard stamp all over it. When one of our new songs comes on the radio and you might not have heard it

before, you still know it's us.

**HP:** How has Rick Allen's injury affected his role within the band?

**JE:** Not that much at all. Again, thanks to the new technology, he's been able to play some amazing things on his Simmons kit. He's developed some amazing foot techniques, and his spirit, as always, is unbelievable.

**HP:** You keep mentioning how different this album is from **Pyromania**. Why did you want to change a sound that brought you such success?

**JE:** We never set out to consciously change anything about Def Leppard. All the changes have come about naturally. I'm not going to say that **Hysteria** is a better record than **Pyromania**. All I'll say is that it's different, and in our minds just as good. We all still love **Pyromania**, and we're very proud of it. It's standard for a band to say, "Oh, this is the best album we've ever done." You won't find us doing that. Maybe this record's not even as good as **Pyromania** in some people's minds but we like them both. All we set out to do was make an album that was spectacularly good. After being away as long as we had, we knew that was a necessity.

**HP:** How is the band's mental state at this time? You've finally got the new album behind you, and you have a mammoth world tour ahead of you.

**JE:** We're very happy and somewhat relieved. We were a bit concerned that people may have forgotten us, that some new bands might have come along to take our place. We're very happy that people still like our music and we're very excited about the chance to get on the road again. A lot of new talent has come along, so it's much more competitive out there in the hard rock world but we love it! We want to come back and prove to everyone that Def Leppard is still the best rock band in the world. □



Rick Allen: His return sparked the band's positive attitude.

Ross Hallin/Photofeatures Int.



Phil Collen





# WASP

by Paul Hunter

## Raw And Rude

Blackie's Boys Defy Convention And Release **Live... In The Raw.**



Mark Weiss / MWA

Blackie Lawless earns his name.

Blackie Lawless and his WASP cohorts seem determined to do things their own way — whether it's good for them or not. Case in point, the band's new album **Live... In The Raw**, a single-record in-concert collection which gathers together some of the band's best onstage moments in one convenient package. But there are problems: first, the fact that WASP's previous studio LPs — most notably **Inside The**

**Electric Circus** — failed to live up to commercial expectations. Second is the fact that WASP is a band that must be seen to be fully appreciated. So with their commercial fortunes flagging and their onstage antics necessarily absent on a mere LP, what can possibly be going on in the always-unpredictable brain of Mr. Lawless?

"We've always been at our best onstage,"

Blackie explained. "So the idea of releasing a live album was a logical one. A lot of what we did on our studio records was a little too polished for my taste and the taste of some of the fans. That's why this album is as raw and unpolished an album as you'll ever hear. We're not worried about how many copies it sells or if radio plays one note of it. It's a record for our real fans — the people who've been with us from the



beginning, and who'll be with us forever."

Ok, Blackie, we'll accept the notion that **Live... In The Raw** captures some of the razor-edged energy lacking in the band's studio efforts. But wouldn't it have made more sense to release another studio LP and turn up the intensity level there? After all, even WASP's staunchest supporters would be hard-pressed to name more than one or two songs from the group's catalogue that stand as true metal classics. If the purpose of a live album is to present a band's finest moments, shouldn't WASP have waited until they had produced just a few more musical gems?

"This record's not going to affect our regular album schedule that much," Lawless explained. "We're working on the next album already, and it's going to be great. I don't agree with the people who say a live album has to be nothing more than a greatest hits' collection. I mean, there have been some incredible live things, like the Who's **Live At Leeds** which was the exact opposite of that. We've tried to add a lot of new elements to the songs that people already know and stick in a few surprises as well."

Alright, alright, Blackie, you win! You've convinced at least some of us that **Live... In The Raw** is an album that has the right to not only survive, but to be listened to by rock fans everywhere. The bottom line on this nine-song collection is that it is one of the most entertaining energetic and downright nasty rock and roll live albums of all time. Sure, it's not for everybody, but WASP's bizarre musical vision has never been designed for the rock and roll masses. Rather, Blackie's boys have always set out to outrage and entertain, and once again they've succeeded. Critics and radio playlists be damned, WASP are once again playing by their own rules.

"I don't listen to what anybody tells me to do anymore," Blackie said. "I don't even read any of the articles people write about us. No one really understands what we're trying to do except the people in the band. If I read a bad review of the album, who the hell is the guy reviewing it? When was the last time he stood in front of 20,000 people and tried to rock their asses off? The radio people are even worse. They'll listen to any whisper that they hear. They're like sheep being led to slaughter. I don't think any of those radio programmers has a mind of his own. That's why a band like WASP, who are a little different and a little intimidating, scares the shit out of them."

"It would be interesting if the world ever reached a point where music like ours could be played on the radio," he added. "There certainly have been some songs we've done that were perfect for radio, but I'm not sure if it was our image or some of our other songs that kept people from playing them. I guess when your first release ever is called *Animal (Fuck Like A Beast)* you know you're not gonna challenge Huey Lewis in the playlist category. But, we really don't want to, either."

WASP's "us against the world" attitude has caused a number of hurt feelings within the metal community. Many of Lawless' longtime friends, including Motley Crue's Nikki Sixx, have questioned Blackie's single-minded determination. While Nikki and Blackie have now patched up their friendship, others who feel Lawless



WASP's Chris Holmes stings.

stepped on them during his climb to the top are less forgiving.

"This is a business," Blackie said as an explanation of his behavior. "Sometimes people I deal with — especially people from L.A. — don't look at music the same way I do. I come from New York and that sharpens your business instincts. If some guys feel that I'm a little more aggressive than they are, that's probably why. If I'm given a choice between hanging out at the beach or working on some new material, I'll choose the work most of the time. That pisses some people off, but who cares?"

Maybe WASP has fallen from the lofty perch of being billed as rock's "next big thing" to land in a nether world filled with questions and doubt.

But as long as Lawless is in charge of the band's rock and roll attack, WASP will remain a perennial contender for the heavyweight title. Blackie, for one, wouldn't have it any other way.

"I'm certainly not disappointed by what this band's accomplished over the last few years," he said. "Some things haven't gone as smoothly as they could, but we never set out on a nice smooth path. Our intention from the beginning was to ruffle a few feathers and make people re-evaluate the way they look at rock and roll. We've been very successful on those terms. I like to think of WASP as a band that will always have a few tricks up its sleeve. As long as that's true, we'll be having an awful lot of fun." □





Joey Tempest



# EUROPE

## First Strike Attack

### The Final Countdown Goes Platinum As Swiss Rockers Continue U.S. Tour.

by Judy Wieder

After burning up the rock charts Bon Jovi style, Swedish pretty boys Europe are currently finishing their first American tour with the kind of triumphant success usually reserved for more seasoned rockers.

Drummer Ian Haugland puts it simply: "We don't want to wake up! It's hard to believe this has happened to us with one album. It's like some kind of dream. You hear about such things, maybe in a movie. But when it happens to you..."

"It makes you a bit nervous," lead singer/songwriter Joey Tempest adds. "It's very exciting but it's so overwhelming!" Unlike many European rock bands who are gaining a devoted audience in America today, the members of Europe are easy to talk to. Without the help of interpreters, the boys can rattle off answers in English as if they were born and bred on American soil.

"Actually, in Sweden you learn English pretty early in school," Ian says modestly. "I learned a lot of English from watching television programs that come from England and America, and then studying their pronunciations."

"Of course, being the lyricist for the band," Joey explains, "I have to know English. It's not a matter of translating lyrics that I wrote originally in Swedish. That doesn't work for me at all. The trick is to try and *think* in English. When the band puts down a demo of a song I'm writing, I have the tape with me at all times — without any vocals. I try to think in English directly. I try to get ideas that sound right with the music. I have to find just the right words for the song."

As they looked restlessly out the window, the members of Europe had trouble realizing they were really in Los Angeles, thousands of miles away from their small Swedish hometown outside Stockholm, a place called Upplands-Vasby. Scanning American rock magazines piled high in the L.A. offices of their record company, the guys in the band grinned proudly whenever a photo or blurb (let alone a cover story!) featured their five handsome faces.

"It was only five years ago when John (Levin, the bassist) and I formed our first band," Joey remembers with some disbelief. "We were still in school and always listening to the records of Led Zeppelin, Deep Purple and UFO. This business of writing and recording songs in English was already a problem for us. In Sweden at that time, record companies didn't want to record in English because they didn't think albums like that would sell. Fortunately, we won a big contest in 1982 and the first prize was a

recording contract. Then they couldn't stop us. They *had* to record the songs we won the contest with, and those were in English."

"Yeah, and people loved the record!" Ian says. "People today seem to think like we did then, that English is the rock and roll language. Today I don't think they care about a band's nationality as long as the words are in English."

"We were right on time," Joey concludes. "People liked our music so much they didn't care what we were saying. Record companies in Sweden couldn't believe it. Ever since our first success, they've been signing more and more bands that sing in English. It's become much more common."

In their early incarnation as The Force, bassist Levin actually deserted the band for a while to play with fellow Swede Yngwie Malmsteen.

"Yes, we know Yngwie," Joey admits. "We've all played with him and his Rising Force at different times. His success story began a bit earlier than ours, but I think we are catching up. I think that with both of us having this kind of success and respect in America, it will really open doors for other Swedish bands."

Europe's debut LP, simply titled **Europe**, first became available in 1983, and although it didn't blow open the American market, the band's brand of raw, guitar-heavy power rock put them on the top of the international charts and made them one of Japan's favorite blond rock heroes. Their second album, **Wings Of Tomorrow**, became the band's U.S. debut disc, setting the stage for the phenomenally successful **The Final Countdown**. The hits on **The Final Countdown**, combined with the Nordic good looks of

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**"Everything we've done depends on giving a good show."**

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the band, spelled more than a good chance at success — but superstardom?

"No one knew this would happen," Ian laughs. "All along, this album has been a record that no matter where it's been released, it's become a hit. When our single went to Number 1 in England, we had a feeling we were on our way to...America."

"Yes," Joey echoes, "America is an important goal for any band. We have always heard that American rock audiences are the wildest of all — especially in New York. And we are here to tell you, 'Yes, this is very true!'"

Despite their constantly building success and all the attention they are currently receiving, Europe insist they are not a party band.

"Oh sure, sometimes a good party and lots of girls are terrific," Joey says, "but we don't do it the way some other bands might. We have never really been a party band. When we have some days off — which isn't too often anymore — we like to have a party. And, of course, partying and girls go together. No one in this band is married."

"We have a policy not to party the day before a big concert because we want to be able to give 100% at the show," Ian adds.

As far as liquor is concerned, Europe puts it in the same category as groupies — only on the rarest of days off.

"We don't even drink before a show," Ian lectures. "Everything we've done depends on giving a good show. There's nothing worth blowing that over — least of all, drinking or drugs!" □



# celebrity RATE-A-RECORD

Debra Trebitz



Anthrax's Charlie Benante (left) and Scott Ian: "They're aiming for the girlie crowd, but what girl is going to go for them?"

## by Charley Crespo

First off, I got to say that in all my years in this wild and wacky business, this Rate-A-Record was the first time two rock stars came to an interview wearing cutoff shorts. Pretty cool, eh? Anthrax's rhythm guitarist Scott Ian and drummer Charlie Benante say that on their own time, they listen exclusively to rap (Run-DMC, LL Cool J, Public Enemy), thrash (Metallica, Slayer) and early albums by Iron Maiden, AC/DC, Black Sabbath, Rush and Blue Oyster Cult. We presented Ian and Benante with a batch of 45s and asked them to select a few for review. "I can tell you already that if it's a 45, I hate it," answered Ian.

### *Into The Night* Frehley's Comet

**Scott:** It's commercial. They're going for radio and there's nothing wrong with that. It's not my kind of music, but it's good. I already know the chorus.

**Charlie:** I'm glad to see Ace back in the groove, but I'd rather hear *Cold Gin*.

### *With Or Without You* U2

**Scott:** I like the song. It builds up nicely to the end, with not much going on in the background.  
**Charlie:** Typical U2, but more mellow. It reminds me of *Every Breath You Take* by the Police.

### *Set Me Free* Los Lobos

**Charlie:** Very Motown, like Marvin Gaye.  
**Scott:** Nice, bouncy feel. I like the way they look, their whole image. It's nice background music.

### *Falling In Love* The Fat Boys

**Scott:** This is totally weak. This ain't rap. The Fat Boys died a year after *Krush Groove*. They're not hard. I like rap like Run-DMC or LL Cool J.  
**Charlie:** Sissy rap. They're aiming for the girlie crowd, but what girl is going to go for them?

### *Follow Me* R.E.M.

**Charlie:** It sounds like the Byrds.  
**Scott:** Maybe it is the Byrds. I like the chorus a lot. Very '60s.

### *Not My Slave* Oingo Boingo

**Scott:** I like this better than Los Lobos. Definitely music for a John Hughes movie. It has an up, bouncy feel.

**Charlie:** I can imagine Molly Ringwald dancing to this.

### *Can't You Say* Boston

**Scott:** The first Boston album was amazing for whatever year it came out. They sound exactly the same today. Same formula for a pseudo-rock ballad. No matter how loud you turn it up, it never gets loud because it's so weak.

**Charlie:** A generic rock ballad. I don't like it, even with the nice harmony leads. In dentists' offices you hear Boston music in the background.

### *Battleship Chains* Georgia Satellites

**Charlie:** Reminds me of George Thorogood. Good twanging.

**Scott:** I'm really into them. I love the production, vocals and guitar playing. They're heavy too, and they're into metal bands. This is one of the few albums I bought this year because I couldn't get it for free.

### *Dream Warriors* Dokken

**Scott:** Everything that's wrong with music is in this song — every cliché possible. It's the same riff, if I've heard it once, I've heard it a thousand times. The same cheesy voice with the same cheesy words. If you consider Anthrax heavy metal, I don't know how you can call Dokken heavy metal too.

**Charlie:** Ridiculous. I get angry that they're doing this. It lacks substance. It's so wrong. How dare they?

### *Sweet Sixteen* Billy Idol

**Charlie:** I don't hear any guitar.

**Scott:** This is really mellow. I'm into the more rock and roll things he does. It's the first song I've heard from the album, so I don't know what else is on it.

### *I Know What I Like* Huey Lewis & The News

**Charlie:** Another hit. How could you hate a song that's so happy?

**Scott:** I like Huey Lewis. The bass player with the wraparound sunglasses rules. I'd rather hear this than Dokken or Boston.

### *Heat Of The Night* Bryan Adams

**Scott:** The more I hear this, the more I like it. My favorite part is the break in the chorus.

**Charlie:** He's pretty good. He uses the same formula for most of the songs. The hooks are real strong. They grab me. This is as good as anything on his last album. □



# CAUGHT in the act

Tami Langan / LGI

# STRYPHER



While such recent hits as *Free* and *Calling On You* brought the capacity crowd to their feet, vocalist Michael Sweet's "sermon" on the Lord caused many in the audience to react in a distinctly negative manner.

Bibles were everywhere. No matter where one looked, the small books emblazoned with the word "Stryper" were sailing into the delighted crowd, serving as one of the most unusual promotional items in rock history. The hysteria caused by Stryper's nightly Bible-tossing in-concert exploits was only rivaled by the excitement caused by the group themselves. Controversial they may be, but Robert and Michael Sweet, Oz Fox and Tim Gaines, have only to point to the sold-out crowds that have greeted them at every stop on their international *To Hell With The Devil* tour, to reaffirm their

belief that rock and religion form an unbeatable combination.

"We realize that what Stryper's doing onstage isn't for everybody," drummer Robert Sweet said shortly before show time. "But what bothers us is when people who are supposedly good Christians say that the Bibles we throw into the audience land on the floor or get ripped to pieces. We wouldn't let that happen. In fact, we have people in the crowd who make sure that the Bibles never touch the floor. Those arguments just don't hold up as far as we're concerned. We know what we're doing is very different, but

we're as sincere about it as can be."

Judging by the enthusiastic response from their fans, it would appear that Stryper's unique musical message is indeed reaching the rock and roll masses. Sure, many within the crowd had come to get off on the band's flashy stage theatrics and high-voltage sound, but there seemed to be just as many who were there to share the religious beliefs these God Rockers state in their songs.

"My parents know I'm a rock fan, but they don't like me going to see people like Ozzy Osbourne or Motley Crue," one 18-year-old female said. "They still have their doubts about Stryper too, but I let them read some of the band's interviews in *Hit Parader*, and that seemed to convince them that Stryper has a very positive message. That's what I like too."

Dressed as always in their trademark black-and-yellow-striped stage outfits, Stryper's concert performance was a strange amalgam of heavy metal thunder and fire-and-brimstone preaching. While such recent hits as *Free* and *Calling On You* brought the capacity crowd to their feet, vocalist Michael Sweet's "sermon" on the Lord, caused many in the audience to react in a distinctly negative manner. It seemed that they had come to rock — not to be preached to. Stryper, however, understands the dilemma.

"We try to keep the spoken messages to a minimum," Robert Sweet explained. "What we want to communicate is in the songs, and everyone can hear them there. We feel it's important for Michael to get out there and express our feelings, because in many ways our shows are our ministries — they're our way of telling people about the wonders of the Lord."

One person spotted in the crowd was a pastor for a nearby church who had come to check out the Stryper phenomenon. In the past, the band has had more of their share of trouble with church officials, with the likes of Jimmy Swaggart calling them "a travesty and a mockery of what the Lord stands for." Fortunately, this particular pastor had a somewhat more enlightened view of Stryper's approach.

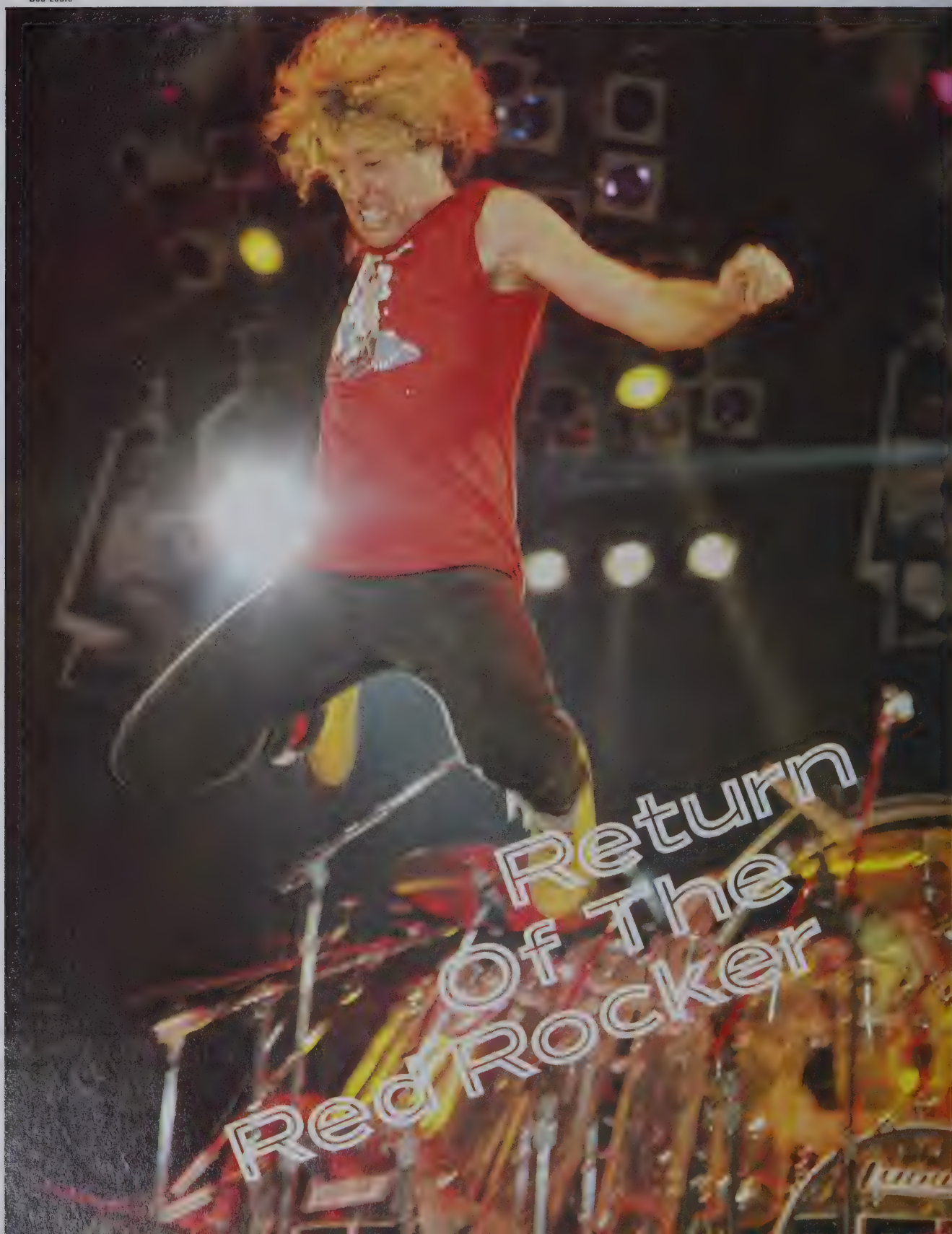
"I don't like it when they throw the Bible into the crowd," he said. "But I can understand what they're trying to do. I believe that any way we can attract more people — especially young people — to the Lord is good. I may not agree with all that Stryper does, but I admire what they're trying to accomplish."

When told of the pastor's words after the show, a tired Robert Sweet smiled in agreement. "We're presenting the word of the Lord in a way that a lot of people can relate to. We offer a positive message and some great rock and roll. I like to say that God is entitled to have His message presented in the best way possible, and the best way we know is through rock and roll." □



# SAMMY HAGAR

Bob Leafe



Return  
of the  
Red Rocker



## Van Halen Vocalist Steps Out On His Own.

Sammy Hagar just naturally elicits strong responses in those around him. Even before the blond belter joined Van Halen in 1985 — replacing the equally controversial David Lee Roth — this 37-year-old Marin County, CA, resident was someone you either loved or you hated. Quite simply there's never been middle ground with Slammin' Sammy. Actually, Hagar wouldn't want it any other way. He's always prided himself on voicing his opinions about virtually anything the same way he sings — loud and clear. Now, with the release of his first solo LP since 1984's million-selling *Voice Of America*, Sammy Hagar, the mouth that roared, has the chance to flex his vocal muscles once again.

"What's the point of not speaking your mind?" Sammy said with a wide grin. "The only important thing is to have something interesting to say. It's like when everyone was trying to compare me to Dave Roth when I first joined Van Halen. They didn't want to believe it when I said I really admired the guy. I've still never met him, but I think some of the things he says are absolutely brilliant. He gets people interested in him. There's nothing wrong with that. It's like big-time wrestling — you know, say something outrageous just so people will notice you."

Hagar's new solo album has come as a bit of a surprise to many within the rock industry. It was widely assumed that when he gave his own band their walking papers and became part of the Van Halen rock and roll machine, Hagar's

days as a solo artist were a thing of the past. What was not known, however, was that at the time of his signing with VH, he still owed his record label, Geffen, one disc as a solo performer. It was agreed that Geffen would allow Hagar to join Van Halen if the Red Rocker would deliver the owed LP at a later date.

Having already been the victim of a lengthy legal battle when he tried to leave Capitol Records and sign with Geffen back in 1982, Sammy saw the logic of agreeing to Geffen's terms of surrender. So when Van Halen finally pulled their incredibly successful **5150** war wagon off the road at the end of 1986, Hagar knew that the time to begin work on his solo project was at hand. It just so happened that bandmate Edward Van Halen was looking for a bit of work to keep his musical skills sharp, so the legendary axeman agreed not only to let Hagar use his home studio, but to produce the album as well. Edward even went so far as to add a few distinctive bass riffs to the disc.

"It was great that Eddie wanted to work on this album with me," Hagar said. "I knew I needed some help because I had dissolved my band a couple of years ago, and finding musicians I wanted to work with, and who were free when I needed them, wasn't going to be easy. But Ed was great. Just when we started talking about working on this album, we were approached about doing *Winner Takes It All*, which was part of the *Over The Top* movie soundtrack. Giorgio Moroder had written the

song, but Ed and I reworked some parts, and by collaborating on that song, we found we could have a lot of fun working together outside of Van Halen."

Surprisingly, Hagar explained, work on his solo LP moved quite slowly even after he'd found the musicians (including drummer Dave Lauser and keyboardist Jesse Harms), that he wanted to work with. At first, Sammy assumed he'd be able to instantly transform himself back into the hard-rocking solo artist who had enjoyed such earlier hits as *Red*, *Cruisin'* & *Boozin'* and *I Can't Drive 55*. But making an album on a par with his earlier solo work proved to be a difficult task. Part of the problem was how to tap back into the mystical realm that had inspired a great deal of his past material. Though Sammy has often been criticized as a one-dimensional belter, the fact is that his songs reflect a unique life philosophy — that numbers and colors have a mystical power of their own.

"Nine is my number and red is my color," Hagar said. "It's real hard to express my philosophy on life and the way I live it. As an example, where would a great mathematician like Einstein have been without numbers to translate the ideas in his head into an expression anyone could comprehend? You can figure out anything with numbers — even amazing things like the speed of light. Not only is everything built around numbers, every one of the basic numbers has a color that gives off the same energy. I'm always digging into the mystical side of things in my music. It gives the songs a special meaning."

Hagar's fascination with the esoteric carries over to his belief that one day man will need to escape into outer space after the world is destroyed. In fact, every album he has ever made has included at least one number that is part of his ongoing "space opera." These range from *Space Station No. 5* — which he recorded with Montrose over a decade ago — right through *Love Walks In* from **5150**.

"One day I'd like to put all the songs I've done on that theme together into a stage show of some kind," Hagar said. "The songs include older things like *Crack In The World*, *Someone Out There* and *Space Age Sacrifice*, along with some of the newer things I've done. I'm very into outer space and the chances of meeting life from other worlds some day. People seem to think that all I write about in my songs are fast cars and faster women, but there's always been more to it than that."

Of course, one must wonder how the release of Hagar's latest solo project will affect Van Halen's next LP. It's already been well over a year-and-a-half since **5150**'s release, and there's not even talk about when the band might return to the recording studio. Would Hagar consider doing a brief solo tour if the VH boys continue to delay their return to action?

"It could be fun, but I can't see it happening," Hagar said. "I don't want people to get the wrong idea about what's going on. I'm still totally committed to Van Halen. The success of the **5150** album and tour really was an amazing experience for me. I really got off on working with Ed, Al and Mike, and I look forward to doing it again soon. I know where my priorities are. Making solo albums can be fun, and maybe I'll try another one someday, but right now Van Halen is what puts the bread on my table." □



Sammy Hagar: "What's the point of not speaking your mind?"



Steve Grimmett





# Grim Reaper

## To Hell And Back

British Bashers Rally From Adversity To Release **Rock You To Hell.** — by Andy Secher

It was nearly a year ago that **Hit Parader** informed the rock world to keep an eye out for a new Grim Reaper LP entitled **Night Of The Vampire**. Well, as anyone with eyes and ears can tell you, that album never made it into local record stores. The tale of how the record went from being Reaper's all-important third LP to a nonexistent entity is worthy of any soap opera — it's a story of intrigue, deception and incompetency, as you will soon read. But at the moment, the four British bashers who comprise Grim Reaper — vocalist Steve Grimmett, guitarist Nick Bowcott, bassist Dave Wanklin and drummer Marc Scott — are simply relieved that their long-awaited new album, **Rock You To Hell**, is finally ready for public consumption.

**Hit Parader:** Whatever happened to the **Night Of The Vampire** album? It's been over two years since your second LP, **Fear No Evil**, was released.

**Nick Bowcott:** Do you have a few hours to hear the whole story? (laughs) Actually, the last year has been a horrible time for this band, and little of it had to do with us. To make the story as simple as possible, let's just say that the man who produced our first two albums, a bloke named Darryl Johnston, also happened to own our record label, Ebony Records. We were contractually obligated to work with him again on this album, and we began recording in early 1986. We soon discovered that he really wasn't helping us as a producer — he was just sitting there turning knobs. On top of that, there were questions arising over some money we felt he owed us.

**Steve Grimmett:** Johnston really didn't know what he was doing as a producer, but we were more or less forced to work with him, so we did. That was the album that was supposed to be called **Night Of The Vampire**.

**NB:** The trouble began when we brought those tapes to our American label. They just didn't think the production was up to major label standards, and we had to agree. We knew that this was a vital album in our career, and here we had a record with great songs that sounded like shit. We knew we had to get out of our contract and find another producer. Unfortunately, the legal ramifications of doing that caused us to actually break up for a while.

**HP:** You mean that Grim Reaper actually ceased to exist?

**NB:** At the end of last year, after spending something like ten months in limbo trying to get all the legal matters straightened out, we were all totally broke. We needed to find regular jobs, so I called up Steve one night and said, "That's it, the band's over." I was very sincere about it.

But luckily, within a matter of weeks, our people were able to finally get us free of our commitments and we were able to get Grim Reaper going again.

**HP:** How much different is **Rock You To Hell** from **Night Of The Vampire**?

**SG:** The material is almost exactly the same, but the record itself is totally different. The sound of it is incredible. We got the chance to work with Max Norman, who's produced people



*"Just because you sing  
about hell doesn't  
mean you're the devil's  
disciple."*



like Ozzy Osbourne, on this record, and that made all the difference in the world. Songs like *Lust For Freedom* and *When Heaven Comes Down* had been written well over a year before, but if you compare the first versions we did of them with the versions we did with Max, you wouldn't believe the difference.

**HP:** Grim Reaper seem to have a particular fascination with hell. Your first album was called **See You In Hell**, now this one is called **Rock You To Hell**. Aren't you concerned you're going to be classified as one of those "black metal" bands?

**NB:** We always laugh when we hear that. We're about as far from those so-called satanic bands as you can get. We're just four blokes who

enjoy writing about scary things, and to most people hell is a very scary place. Hell seems to hit some kind of nerve with Americans. They hear the word and start twitching. That's one of the reasons we like using it — the word certainly gets a reaction from people, especially in your country.

**SG:** We're just a heavy metal band. With the kind of music we play, it just wouldn't be right to sing about flowers growing in the meadow. You need strong subject matter, and sometimes the occult can be a lot of fun to write and sing about. But it's all done in good fun. Just because you sing about hell doesn't mean you're the devil's disciple.

**HP:** Do you think the two-year gap between your albums hurt Grim Reaper's chance for success?

**NB:** We hope not, but when you take an honest look at the situation, the delay certainly didn't help our career. The only possible benefit of the delay was that it allowed us to release this record at a time when the media seem a little more receptive towards heavy metal. But we're not the kind of band that's going to depend on radio airplay to succeed.

**SG:** We think we can recapture some of the momentum we've lost if we can get out on the road with a good tour. To be honest, the last time we played America we opened for Uriah Heep, and we don't know how many people we reached on that tour. Heep's a great band, but they were on their last legs at that time. If we get on a good package, we should be able to make up for a lot of lost time in a hurry.

**HP:** It seems that the hard rock world has become more interested in image recently — especially in terms of bands like Bon Jovi and Cinderella. Does that concern you, considering that Grim Reaper has to put its music ahead of its image?

**SG:** We've actually got a pretty good image — we're just not pretty boys like Bon Jovi. (laughs) Nobody is going to confuse Grim Reaper with Poison — we don't look as good in lipstick as they do. Our image is more like Iron Maiden or a band like that. But we are proud that people will think of our music before they think about the way we look.

**NB:** We've got something special to offer that's bigger than image. We have *The Note*. You have to listen to the album to know what I mean. We think we've hit upon a very special sound on this record. If people hear it, it will change their lives forever — or at least for a few minutes. □



# LED-ZEPPELIN

by P.J. Merkle



Robert Plant in Led Zeppelin's heyday.

## The Rumors Continue

New Stories Circulate Concerning Possible Band Reformation.

By now you've been teased, intrigued and tantalized by the spate of rumors regarding a Led Zeppelin reunion. Heck, this magazine alone has run no less than four stories indicating that, any day now, Jimmy Page, Robert Plant, John Paul Jones and a mystery drummer would once again unfurl the mighty Zep's metallic banner. Needless to say, nothing concrete

has yet lent credence to these tales of intrigue. To add more fuel to the Zep reunion fires, it now seems that Page, Jones and new drummer Jason Bonham (son of the band's late, great Bonzo) have agreed to work together as Led Zeppelin — but only if the enigmatic Plant can be lured on board.

"You'll just have to talk to Robert," Page stated during a

recent visit to New York. "We've been in touch, and the Zeppelin matter has been discussed. But he's spent a great deal of time and effort establishing his solo career. Quite honestly, he's a bit reticent about throwing away all that work on a project that may or may not succeed."

Of course, Page is being overly modest to consider any Zeppelin

project as risky business. After all, Led Zeppelin remains the single most influential hard rock band of all time. Their album sales now total in excess of ten million, and concert revenues from their last U.S. tour remain a record high. It's virtually a foregone conclusion that any Zeppelin reunion album or tour would rank among the most eagerly anticipated events of the 1980s.





Led Zeppelin, from left: John Bonham, Robert Plant, Jimmy Page and John Paul Jones.

The occurrence that is, perhaps responsible for again prompting the reunion talks is the emergence of Page's recent solo LP — an album that just *happens* to feature guest performances by Plant, Jones and Jason Bonham. While the material on the Page collection is highly eclectic, running from acoustic guitar showcases to all-out crunch rockers, the music shows Page to be in fine form — something that had been questioned by many, including Plant, in recent months.

"Jimmy can be the most charismatic, talented man in the world," Plant stated recently. "When he showed up for some of the shows on my last tour, there was no question that there was magic onstage. He's a fascinating man, but I wonder if the grind of a permanent band situation is best for him at this time."

Much of Plant's concern stems from rumors of Page's ill health, which have surrounded the guitarist since the beginning of his career in 1963. Back then, when he was still a studio musician who had yet to join the legendary Yardbirds, he suffered from glandular fever, a rare disease that continued to crop up at unexpected moments over the next decade. In addition, Page's continued fondness for the most extreme elements of the rock and roll lifestyle have remained a cloud over his artistic life.

According to those close to Page, the guitarist has made a sincere effort to clean up his act in recent years, beginning when he first put together the Firm with vocalist Paul Rodgers in 1984. During that band's brief and relatively undistinguished life, Page often appeared weak and almost incoherent onstage, rarely displaying the death-defying guitar dexterity that marked his work with Zeppelin. Though no official announcement of the Firm's

moment my interests lie elsewhere."

Let's assume for a moment that the various obstacles of Plant's reluctance and Page's fragile health can be overcome, and Led Zeppelin does in fact get back together. What can the world's metal maniacs expect from such a reunion? Can Zeppelin in late 1987 hope to even remotely resemble the band that first turned the rock world on its ear nearly two decades ago?

### **Led Zeppelin are as popular in the late '80s as they were in the '70s.**

demise has been offered, it now appears that Page has put everything except a Zeppelin reunion on the back burner.

"We played some satisfactory music," Page said in apparent dismissal of the Firm's artistic contribution. "I know Paul is involved in some solo work, and to be honest, we really haven't been in touch recently. I feel at the

"All the people involved with Led Zeppelin have grown immeasurably," John Paul Jones said. "But the most unusual thing is that no matter what kind of music we may be playing in our own careers, once we get in a room together, the music we make sounds like Led Zeppelin. In a reunion situation, perhaps some of the bluster of earlier days might be replaced by a more cerebral approach, but then

Zeppelin was never just a thrash-out-the-riffs kind of band. I believe any new music that would be created would bear an unmistakable mark."

One final question surrounding this possible reunion is how the band's long-standing fans would accept Jason Bonham in his father's legendary drum slot. Jason's style has often been compared to the late Bonzo's, but is it possible for a man still in his early 20s to work in conjunction with men who have over 60 years of combined knowledge between them? Bonham, for one, thinks it is.

"I've known everyone in the band since I was a baby," he said with a laugh. "They're all like uncles to me. I've always had the utmost respect for them and for the music they produced, but since I was around during the band's tours, I feel comfortable when I'm around them. I remember playing drums with the band on the very last Zeppelin tour. My father had walked out into the hall during a sound check, and I just sat down and started to play with the band. I remember him saying that it was the only time he really understood how powerful Led Zeppelin was. I can't think of a higher honor than to be able to work, as my father did, with some of the greatest musicians on earth. It certainly would be fun if it happened." □



# OVER KILL

## Thrash For Cash

New York Rockers Raise Metal Gauntlet With **Taking Over**.

by Andy Secher

It's been said that the crowd at an average power metal concert consists of 1,000 horny guys and five girls ready to take 'em all on. Overkill are determined to change those odds. On their major label debut, **Taking Over**, this metal-mad quartet from New York City has managed to temper the more ferocious elements of power metal with just enough instrumental skill and musical melody to make their sound accessible to any hard rock fan. For vocalist Bobby "Blitz" Ellsworth, guitarist Bobby Gustafson, drummer Rat Skates and bassist D.D. Verni, that ability to write "commercial" thrash tunes is a skill near and dear to their hearts.

"Bands like Metallica have shown that you can have some melody and substance in your songs," Ellsworth noted. "Just because we play power metal doesn't mean that every song has to be about killing your parents or worshipping the devil. We're happy that a lot of women are able to get into our music — we're especially glad about that after the shows. As far as we're concerned, there's no reason power metal can't be enjoyed by everyone."

Formed in 1982, Overkill became an immediate force on the New York club circuit with their hard-hitting material and dynamic stage shows. Unfortunately for the band, back in the early '80s, their brand of music was still viewed as a fad that would go out of style within a matter of months. Despite the negative reaction from record labels, managers and even some club owners, the band persisted, releasing a string of privately-financed singles in the hope of attracting some big league attention. Finally, in 1985, Megaforce Records signed the band and allowed them to record their debut LP, **Feel The Fire**. For Overkill, the album's release was sweet vindication for sticking to their musical beliefs.

"Everyone was telling us to change and become more commercial," Gustafson said. "You've got to realize that to most record company people, heavy metal means people like Bon Jovi. They have no idea what a band like Overkill is all about. They didn't realize that we were playing the music we were, not because we think it's hip, but because we really like it. But when people finally started to

catch on to what we're trying to do, they saw that not only were we different, we were really good too."

In the wake of **Feel The Fire's** release, the band set off on the road, taking their high voltage sound to places as distant as Germany and as near as 31 cities across the United States. Opening shows for bands like Anthrax and Slayer, Overkill learned a great deal about stage presentation — as well as about the negative side of road life.

"There were a lot of people out there who gave everyone on the tour a real hard time

about being into 'black metal,'" Gustafson said. "I think most of the heat was directed at Slayer, but since we were on the bill, we caught some of it too. I know that a number of California shows were cancelled because the crowds were really acting up. It's really a nasty situation. Not only are the conservatives who know nothing about music after us, the fans themselves aren't helping one bit by causing a lot of problems."

One way Overkill hopes to eliminate those problems in the months ahead is by becoming successful enough to avoid the "Black Metal" tour packages. Judging by the material on **Taking Over**, they should have little problem in achieving that goal. Playing with determination and style, Overkill's sparse but powerful sound rings with a vitality that is almost frightening in its intensity.

"The album has a real live feel to it," Ellsworth said. "We just set up the amps and went at it. We only use one guitarist in the band, which separates us from virtually everyone else out there today. But that gives us a real lean 'n mean sound that people can recognize and get into. We hope that we can become popular enough so that bands like Iron Maiden or Judas Priest will consider us for an opening slot. That would be great. Then we can show a lot more people what Overkill's brand of power metal is all about." □



Overkill, from left: Bobby Gustafson, Bobby "Blitz" Ellsworth and D.D. Verni.



# METALLICA VS. MEGADETH

by Fred Hawkins

## Feud Of The Year

Will Idle Talk  
Lead To Open  
Hostility In  
Months Ahead?



Metallica, from left: Kirk Hammet, Lars Ulrich, Jason Newsted and James Hetfield.

**F**euds have always been near and dear to the heart of rock and roll. Let's face it, while nobody wants to admit that personal conflict is more interesting than music, there's nothing like a juicy inter-band conflict to spice up a normally mundane rock and roll story. After all, wasn't it fun reading the war of words that passed between Ozzy Osbourne and Black Sabbath a few years back? And wasn't it a kick seeing the animosities that erupted between Kevin DuBrow and virtually everyone in the world in 1984? It's been a while since the rock world's had a good feud, but the festering hostilities between two of power metal's premier practitioners, Metallica and Megadeth, seem about to blossom into a real doozy. At the center of the controversy stands one Dave Mustaine, co-founder of Metallica and current head honcho of Megadeth. To say that Mustaine and Metallica parted on less than amicable terms is putting it mildly. And while Megadeth's recent success has cooled Dave's

frustrations a bit, there's still plenty of bile in his rock and roll soul.

"The worst part of talking about the guys in Metallica is that I really can't win no matter what I say," Mustaine stated. "If I open up and really state the way I feel, I come across as an asshole who's holding a grudge. If I say, 'Hey, let's forget about it — they're great guys,' I'm lying through my teeth. They dumped a lot of shit on me when things weren't happening for them, but I see that they've managed to keep quite a few of my songs in their set. And Hetfield wouldn't even have a stage personality if he hadn't watched me every night."

As far as the members of Metallica are concerned, they'd prefer to run than fight when it comes to discussing the growing feud between Mustaine and themselves. When confronted with the charge that much of his onstage persona has been "borrowed" from Mustaine's stage antics, Metallica's vocalist/guitarist James Hetfield is rather gracious.



Rick Mike / LGI

**James Hetfield**





Bonnie Graham

Dave Mustaine





"Did he really say that?" Hetfield asked with a smile. "I don't know how true that is, I mean we both play guitar, sing and have long blond hair. After that, I really don't see what he's talking about. I've always admired Dave musically, and I don't want to get into a war of words with him. I just hope he's got his shit together these days. If he does, then more power to him — he didn't when he was with us."

While neither Mustaine nor the members of Metallica claim that music was at the heart of their problem, Dave feels his new outfit "can blow anyone off the stage — and I mean anyone." Rather the center of the conflict stemmed from Mustaine's fondness for a party-hearty lifestyle while he was a member of Metallica. The group's other members felt that his often-unpredictable behavior wasn't beneficial to the band as they began climbing the ladder of success.

"Look, none of us are angels," Metallica drummer Lars Ulrich said. "But the difference is that now we know when to get drunk and when we've got too keep ourselves together. You'll never see us going onstage drunk. That's not fair to the fans. Dave was always on the lookout for a party; it didn't matter if it was 10 o'clock in the morning or right before we went onstage. It got to the point where we couldn't depend on him. That was something we couldn't put up with. If he wants to think there was more to it than that, that's his business."

Mustaine admits that his partying habits while in Metallica made him far from the most reliable man on the face of planet earth. But he feels it was more than mere coincidence that he virtually stopped drinking as soon as he got away from Metallica.

"Maybe the reason I was drinking so much then was because I wasn't very happy working with them," he said. "It wasn't a very healthy situation for me. They liked to dump a load of crap on my shoulders all the time. After some of the gigs we played, the only thing I felt like doing was getting drunk and then waking up with a bottle of vodka in my hand. I'm real glad I don't feel the need to do that anymore. I still like to party, but I only do it when the time is right. I'm enjoying what's happening with Megadeth too much to fuck it up by getting drunk too often."

## **To say that Dave Mustaine and Metallica parted on less than amicable terms is putting it mildly.**

Luckily for both bands, the record-buying public doesn't seem to give a damn about the bands' personal differences. The last year has been an incredibly successful one for both groups, with Metallica's most recent LP, **Master Of Puppets**, now nearing the million-copies-sold plateau and Megadeth's **Peace Sells...But Who's Buying?** having sold over 300,000 units. The bottom line seems to be that these bands have taken the power metal sound to places no one had ever dreamed possible. For a form which was often dismissed as "too loud" and "too dirty" by many rock pundits, power metal has emerged as the sound of the late '80s — thanks mostly to the work of Metallica and Megadeth.

"I don't want to talk about negative things anymore," Ulrich said. "To us, the only important thing is that the fans are getting off on the music. I don't think they care what goes on inside the band as long as when we get onstage we're playing great. We're very proud of what we've accomplished. We learned what real hardship was with Cliff's death. After that, nothing small is ever going to bother us again."

"I've proven what I want to," Mustaine explained. "I think in the years ahead Megadeth will become one of the most successful bands in the world. I don't have that much real animosity towards anyone anymore. I think I've learned my lessons, and maybe what I went through was good for me. Let's face it, when you play the kind of music we do, you always feel a bit of adversity. Maybe having to come to grips with that early in my career was the best thing for me. We'll just see who has the last laugh." □

Megadeth's Dave Ellefson, Jr. is caught up in a heavy metal squabble.





# PICK hit

## SHY

### British Rockers Aim For The Big Time With **Excess All Areas**.

by Winston Cummings

It's no secret to those who follow heavy metal that in recent years England has fallen into a secondary position in supplying new talent to the hard rock world. While countries like Sweden have produced Yngwie Malmsteen and Europe, and the United States has created a seemingly endless assortment of metal mashers, the once-proud British metal tradition has been reduced to ashes. Sure, the likes of

Maiden, Priest and Purple are still holding the Brit-metal gauntlet high, but what about the new generation of bands? What about the stars of tomorrow? Well, Shy, a Birmingham, England-based quintet, seem intent on proving the British metal heritage is alive and well.

"It certainly seems like there has been a shortage of good bands from back home," vocalist Tony Mills said. "But we can't really worry about that. Our job is to go out there and make the best music we can. I don't know if people really think about where a band's from when they buy a record — the first consideration is how much they like it. In the case of Shy, there's a great deal to like. We make music that has a broad appeal. We're not really heavy, heavy metal. We're more of a good, melodic rock band — and we're very proud of that."

Comprised of Mills, keyboardist Pat McKenna, guitarist Steve Harris (no, not the one in Iron Maiden), drummer Alan Kelly and bassist Roy Davis, Shy formed back in 1983, and proceeded to knock 'em dead on the British pub circuit. The band soon gathered enough money to record their debut LP, **Once Bitten... Twice Shy**, and release it on a small independent label. The positive

reaction to the album led them to a major label deal and their second LP release, **Brave The Storm**, in 1985. The album blended a raw-edged rock sensibility with a high degree of musical sophistication — something that Mills feels is Shy's trademark.

"We've always admired a lot of American commercial rock bands like Journey and Van Halen," he explained. "Being able to reach a lot of people with your music is great, and that's why we admire those groups so much. We always try to make the song the star of what we do. We figure if the song is good, the stage show and press attention will follow in time. **Brave The Storm** was a big step forward for us because it was the first time we were able to really spend some time in the recording studio. But compared to the new one, it really is left in the dust."

The new LP that Mills referred to is **Excess All Areas**, an album the band — as well as their record label — unabashedly feel will carry them to the top of the rock world. Featuring such rock-solid numbers as *Emergency* and the group's first video track, *Break Down The Walls*, **Excess All Areas** seems tailor-made for the commercial metal market that's abounding in mid-1987. Of additional interest to most fans is the fact that *Break Down The Walls* was co-written with a certain Mr. Don Dokken.

"We were all hanging out in L.A. for a couple of months getting material together," Mills stated. "We worked with a number of different people out there, but one day Don came by and we just hit it off. He's got a lot of experience with young bands since he's produced a number of them himself and he liked what we were doing, so we agreed to work on *Break Down The Walls* together. People have commented on similarities between Shy's approach and Dokken's in the past. Now I imagine that connection will be even stronger."

Now that their album has established Shy's calling card, the band is anxious to hit the American tour trail and turn their foothold into a stairway to success. "America is the most important market for any band," Mills stated. "It doesn't matter where they're from. It's the most important market because it's the biggest — that makes sense doesn't it? We're really looking forward to going on tour here. We know we'll be an opening act for somebody and that's fine with us. All we want to do is introduce as many people as we can to Shy. We know once they hear a little, they'll want to hear a lot more." □



Shy: "We always try to make the song the star of what we do."





# HELLOWEEN

"Our job is to go out there and make the best music we can."



# Fire Down

## Teutonic Terrors Unleash Keeper Of The Seven Keys, Part 1.

by Andy Secher

Let's face it, names like Markus Grobkops and Ingo Schwichtenberg just don't pack the same marquee value as David Lee Roth or Ozzy Osbourne. But if Grobkops, Schwichtenberg and bandmates Michael Kiske, Kai Hansen and Michael Weikath have their way, their group, Helloween, may one day be a household name — at least in the Grobkops' household. Hey, let's be sports and not pick on these German power metallers just because their teutonic names don't pass easily over our slobbering American tongues. The bottom line is that these boys know how to rock, a fact proven loudly and proudly on their debut U.S. LP, **Keeper Of The Seven Keys, Part 1**.

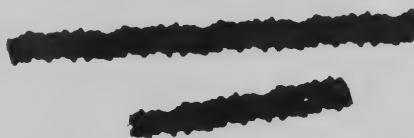
Helloween is a difficult band to pin down. They're not your standard faster-than-light metal merchants, and they're certainly not pop pretty boys. In fact, these guys could give Grim Reaper a run in the ugly rocker sweepstakes. But those "handicaps" haven't prevented these guys from creating a unique, exciting sound all their own — a sound that's equal parts Wagnerian opera, dark fantasy and metal mashings. Maybe the best term for Helloween's music would be Classical Thrash.

"We like the idea that people don't know don't know exactly how to classify us," Hansen explained in slightly accented English. "We've never done things like other bands. We don't sit around listening to the radio or reading the sales charts trying to figure out how we should look and what we should play. Too many bands today are simply trying to repeat successful formulas. That's not for us. We're trying to do something very different with our music."

"Helloween plays music that people don't expect us to play," he added. "A lot of people have told me that they hear our name and expect us to be some sort of black metal band that's all heavy riffs and shrieking vocals. We like to think that we're carrying on the classic metal tradition created by the great bands like Deep Purple and Led Zeppelin, the true giants of metal. We bring their influence into our music, along with the German classics. We mix them together with our own sense of what's right — and sense of humor. What comes out is Helloween."

Wait a minute! Did Hansen say "a sense of humor?" A metal band with a sense of humor? Better yet, a German heavy metal band? It may sound impossible, but in

## Below



fact, it's true; Helloween's album and stagework has a lighthearted sensibility that adds to the uniqueness of their approach. After all, any band that can toss giant balloons painted like smiling pumpkins into the audience while singing about being chased through the forest by mysterious fairies can't be *that* serious.

"There are laughs to be had, even in the most serious music," Weikath said. "Helloween takes its music very seriously, but we have a good time too. We don't see anything wrong with that. Our goal is just to make sure the fans are laughing with us, not at us. As long as that's happening, we're happy."

Helloween have much to be happy about. Formed in Hamburg in 1985 by Weikath and Hansen, Helloween won

**"People have told me that they hear our name and expect us to be some sort of black metal band."**

immediate approval on the city's club circuit and soon recorded a debut LP, **Walls Of Jericho**. That album — which featured Weikath as both vocalist and guitarist — was hailed by a number of European magazines as the Continental metal album of the year. The record's rough 'n tough sound placed the band squarely in the power metal album of the power metal field, while their inventive lyric approach brought in a wider audience.

The group, however, wasn't satisfied to rest on their laurels. They had set their sights on conquering America as well as Europe, and they figured they'd need a singer stronger than Weikath to accomplish that. So aboard came Michael Kiske, previously untried vocalist whose first efforts on **Keeper Of The Seven Keys,**

**Part 1** have been favorably compared to those of Rob Halford and Bruce Dickinson.

"It took us a bit of time to get to Kiske's voice," Hansen said. "He's got an amazing range and he gave us a lot more flexibility with our material, but he had a lot of trouble singing the older songs from our first album. We reworked a few things to better suit his style and now things are working out fine. We're a stronger band with Weikath now playing guitar and adding backing vocals. Together he and Kiske have a lot of vocal power onstage. The material on the new album really needs that."

By now, many of you may be wondering why Helloween's new album is called **Keeper Of The Seven Keys, Part 1**. Is the band planning to release a "Part 2" of this mini-epic? The answer seems to be yes. In fact, much of the material for that planned follow-up has already been recorded by the band. It was their original intention to make this album a two-record set, but their record label didn't think that was the wisest move — either commercially or artistically — for a virtually unknown band.

"We, of course, were a little disappointed by the way the record company reacted to our idea," Hansen said. "But they were getting behind us with a lot of money and time, so they had a right to voice what they felt was best for us. We think the album would have been better if we followed our original intention of making it a two-record set, but we have every intention of releasing Part 2 as soon as possible. All it will take is for American fans to make Part 1 a big hit."

In addition to compromising on their album's length, Helloween also had to make concessions on their first video — for the song *Helloween*, a 13th-minute extravaganza that takes up most of side two on their latest album. While the band was reluctant to compromise their artistic integrity, their label gave them sound advice when they told them it wasn't likely MTV would air a 13-minute clip too often — especially by a little known, German metal band.

"We all reached an agreement," Weikath said. "We agreed to use the song *Helloween* in the video, but to cut it down to a reasonable length. We cut as much out of it as we could without ruining the song, and in the end it turned out fairly well. We will do what it takes to become successful — soon we'll be able to live out our wildest rock and roll fantasies — just you wait and see." □



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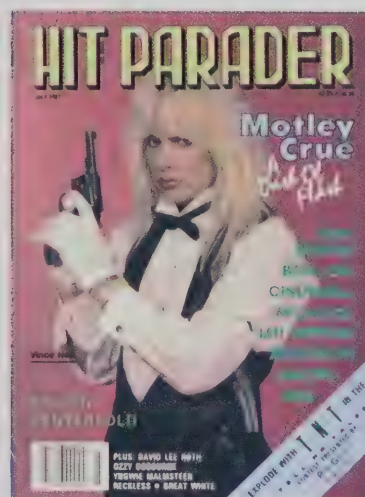
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Deep Purple — Seventh Sojourn

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Bon Jovi — Too Hot To Handle  
Def Leppard — Back In Action  
Iron Maiden — Time After Time  
AC/DC — Set To Explode  
Aerosmith — The Plain Truth

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# Song index

|                             |                          |                          |
|-----------------------------|--------------------------|--------------------------|
| Bad Attitude .....89        | Indians.....94           | She Never Looked That    |
| Call Of The Wild .....83    | Into The Night .....84   | Good For Me .....94      |
| Don't Need A Gun ....79     | Lust For Freedom .....89 | Somebody Save Me...90    |
| Dream Warriors (Theme       | Nobody's Fool .....92    | Sunshine Of Your         |
| From A Nightmare On         | Rock Me .....92          | Love .....80             |
| Elm Street 3) .....90       | Rock The Night .....92   | Sweet Sixteen.....84     |
| Girls, Girls, Girls .....83 | Secret Of My Success,    | Wanted Dead Or           |
| Give To Live .....86        | The .....78              | Alive .....80            |
| Here I Go Again .....80     |                          | Winner Takes It All...86 |
|                             |                          | You're Only Losing Your  |
|                             |                          | Heart .....97            |

## THE SECRET OF MY SUCCESS

As recorded by Night Ranger

**JACK BLADES**  
**DAVID FOSTER**  
**TOM KEANE**  
**MICHAEL LANDAU**

*Think of it  
I hold the world in the palm of  
my hand  
Run a comb through my hair  
Head on out for some new  
foreign land  
And all this could seem like a  
dream out the door  
With everyday people  
Face down on the floor.*

*I always said  
I could make it and be who I am  
There's a new look in sight  
What a change for the new  
modern man  
With all this it seems like I'm*

*dying for more  
The streets are on fire  
Never seen it before  
It's like the sound of electric  
guitars.*

*Worlds collide  
And hearts will be broken  
Over and over  
It's the same every day  
How can I say  
What has never concerned me  
The secret of my success  
Is I'm living  
25 hours a day.*

*It's amazing to me  
What a fool will believe to get by  
With a change of your mind  
I can live I can fly  
The harder they come the  
harder they fall  
I never say maybe  
And I go for it all  
Just like the sound of electric  
guitars.*

*Worlds collide*

*And hearts will be broken  
Over and over  
It's the same every day  
How can I say  
What has never concerned me  
The secret of my success  
Is I'm living  
25 hours a day.*

*With nothing to show  
Just sweat from my soul  
My heart's on the line  
And I'm dying to go  
Look at us now  
Gonna make it somehow  
Hold on to me baby  
Can't hold me down.  
(Repeat chorus)*

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## DON'T NEED A GUN

As recorded by Billy Idol

### BILLY IDOL

*A human heart  
Goes out tonight  
Yes a red hot love  
On a red stop light.*

*I see a scene so cold  
It echoes in blue  
Oh those twisting tongues  
They are after you.*

*Wop bop a lu bop  
Son you gotta move up  
Flip flop fly  
Lawdy Miss Clawdy  
Ooh what a story  
Dreams to buy  
Don't need a knife to violate my  
life  
It's all so insane  
When the other man has none  
You don't need a gun  
Yes a Russian roulette no fun  
I don't need a gun  
I just need someone  
I don't need a gun.*

*Blood red lights a domination  
street  
Just need your love  
And I feel that heat  
Or you can drive me through  
That red stop light  
With a whiplash smile.*

*Wop bop a lu bop  
Yeah I got to move up  
Flip flop fly  
Lord ooh what a story  
Gold to buy  
Don't need a knife to violate my  
life  
It's all insane  
I said when the other man has  
none  
You don't need a gun  
Yes a Russian roulette no fun  
You don't need a gun  
Just need someone  
I won't need a gun oh yeah.*

*You will always be crying  
Oh you will always be dying  
Oh you will always be dying.*

*Elvis a fight the dying light  
Johnny Ray he's always crying  
Gene Vincent he cried who  
slapped John.*

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## WANTED DEAD OR ALIVE

As recorded by Bon Jovi

**JON BON JOVI**  
**RICHIE SAMBORA**

*It's all the same  
Only the names will change  
Ev'ry day  
It seems we're wasting away  
Another place  
Where the faces are so cold  
I'd drive all night  
Just to get back home.*

*I'm a cowboy  
On a steel horse I ride  
I'm wanted  
Dead or alive  
I'm wanted  
Dead or alive.*

*Sometimes I sleep  
Sometimes it's not for days  
And the people I meet  
Always go their sep'rate ways  
Sometimes you tell the day  
By the bottle that you drink  
And times when you're alone  
Well all you do is think.*

*I'm a cowboy  
On a steel horse I ride  
I'm wanted, wanted  
Dead or alive  
Wanted, wanted  
Dead or alive.*

*Alright  
I'm a cowboy  
On a steel horse I ride  
I'm wanted (wanted)  
Dead or alive.*

*But I walk these streets  
A loaded six string on my back*

*I play for keeps  
'Cause I might not make it back  
I been ev'rywhere  
Still I'm standing tall  
I've seen a million faces  
And I've rocked them all.*

*'Cause I'm a cowboy  
On a steel horse I ride  
I'm wanted (wanted)  
Dead or alive  
Well I'm a cowboy  
I got the night on my side  
I'm wanted (wanted)  
Dead or alive  
Well alright  
Dead or alive  
I still drive  
Dead or alive  
Dead or alive  
Dead or alive.*

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## HERE I GO AGAIN

As recorded by Whitesnake

**DAVID COVERDALE**  
**BERNIE MARSDEN**

*I don't know where I'm going  
But I sure know where I've been  
Hanging on the promises  
In songs of yesterday  
An' I've made up my mind  
I ain't wasting no more time  
Here I go again  
Here I go again.*

*Tho' I keep searching for an  
answer  
I never seem to find what I'm  
looking for  
Oh Lord I pray you give me  
strength to carry on  
Cos I know what it means  
To walk along the lonely street  
of dreams.*

*An' here I go again on my own  
Goin' down the only road I've  
ever known  
Like a drifter I was born to walk  
alone  
An' I've made up my mind  
I ain't wasting no more time.*

*I'm just another heart in need of  
rescue  
Waiting on love's sweet charity  
An' I'm gonna hold on  
For the rest of my days  
Cos I know what it means*

*To walk along the lonely street  
of dreams.*

*An' here I go again on my own  
Goin' down the only road I've  
ever known  
Like a drifter I was born to walk  
alone  
An' I've made up my mind  
I ain't wasting no more time  
But here I go again  
Here I go again  
Here I go again  
Here I go.*

*Cos I know what it means  
To walk along the lonely street  
of dreams.*

*An' here I go again on my own  
Goin' down the only road I've  
ever known  
Like a drifter I was born to walk  
alone  
An' I've made up my mind  
I ain't wasting no more time.*

*An' here I go again on my own  
Goin' down the only road I've  
ever known  
Like a drifter I was born to walk  
alone  
Cos I know what it means  
To walk along the lonely street  
of dreams.*

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## SUNSHINE OF YOUR LOVE

As recorded by Jimi Hendrix

**JACK BRUCE**  
**PETER BROWN**  
**ERIC CLAPTON**

*It's gettin' near dawn  
When lights close a tired eye  
I'll soon be with you my love  
Give you my dull surprise  
I'll be with you darlin' soon  
I'll be with you when the stars  
start fallin'.*

*I've been waitin' so long  
To be where I'm goin'  
In the sunshine of your love.*

*I'm with you my love  
The light shining through on  
you  
Yes I'm with you my love  
It's mornin' and just we two  
I'll stay with you darlin' now  
I'll stay with you till my seeds  
are dried up.*

*I've been waitin' so long  
To be where I'm goin'  
In the sunshine of your love.*

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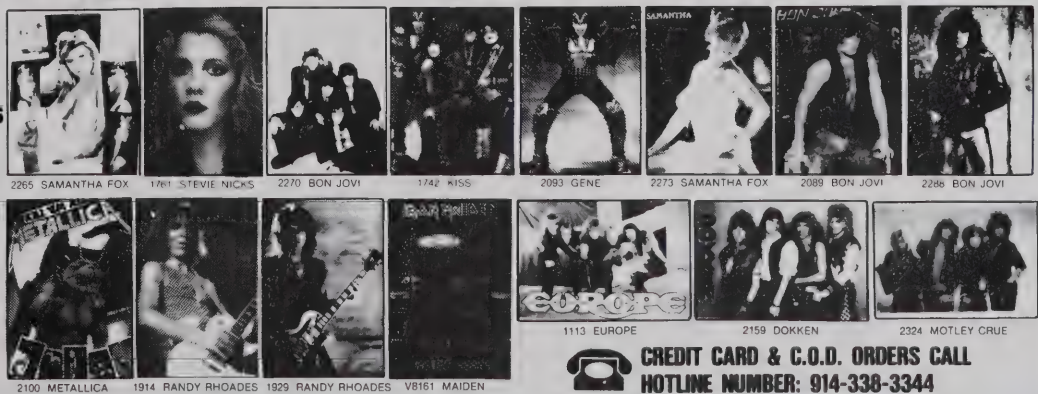
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- ☐ BILLY IDOL
- ☐ LED ZEPPELIN
- ☐ VAN HALEN - Eddie
- ☐ VAN HALEN - Roth
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- ☐ IRON MAIDEN
- ☐ DEF LEPPARD
- ☐ OZZY OSBOURNE
- ☐ GRATEFUL DEAD
- ☐ DOORS

- ☐ JUDAS PRIEST
- ☐ ROLLING STONES
- ☐ THE WHO
- ☐ BEATLES
- ☐ ASIA
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- ☐ VENOM
- ☐ BON JOVI

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## CALL OF THE WILD

As recorded by Deep Purple

### BLACKMORE

GILLAN  
GLOVER  
LORD

Operator I'm looking for a girl  
You've got to help me get  
through  
I don't know much about her  
So I'm relying on you uh huh  
She got rhythm but no sense of  
timing  
She likes living but she's got no  
address  
Operator you've got to get me  
out of this mess  
Let me tell you 'bout her.

She ain't got a face  
She ain't got a name  
She ain't got a leg to stand upon  
She's out of touch  
But not out of mind  
And I've got to see again that  
gypsy child

Operator

*This is the call of the wild.*

*She's a hitchhiker never gets a  
ride*

*But you can bet she's on time  
She's always around but so  
hard to find*

*She causes trouble she never  
takes offense*

*Dirty mind a heart of gold*

*Operator don't, don't you put me  
on hold.*

*She ain't got a face*

*She ain't got a name*

*She ain't got a leg to stand upon*

*She's out of touch*

*But not out of mind*

*And I've got to see again that  
gypsy child*

Operator

*This is the call of the wild.*

*(Repeat chorus)*

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## GIRLS, GIRLS, GIRLS

As recorded by Motley Crue

NIKKI SIXX  
TOMMY LEE  
MICK MARS

Friday night and I need a fight  
My motorcycle and a  
switchblade knife  
Handful of grease in my hair  
feels right  
But what I need to make me  
tight are those.

Girls, girls, girls  
Long legs and burgundy lips  
Girls, girls, girls  
Dancin' down on the Sunset  
Strip  
Girls, girls, girls  
Red lips fingertips.

Trick or treat sweet to eat  
On Halloween and New Year's  
Eve  
Yankee girls ya just can't beat  
But they're the best when they're  
off their feet.

Girls, girls, girls  
At the Dollhouse at Ft.  
Lauderdale

Girls, girls, girls  
Rocking in Atlanta at Tattletails  
Girls, girls, girls  
Raising hell at the 7th Veil.

Have you read the news  
In the Soho Tribune  
Ya know she did me  
Well then she broke my heart  
I'm such a good, good boy  
I just need a new toy  
I tell ya what girl  
Dance for me  
I'll keep you overemployed  
Just tell me a story  
You know the one I mean.

Crazy Horse Paris, France  
Forgot the names remember  
romance  
I got the photos a menage a  
trois  
Musta broke those Frenchies'  
laws with those.

Girls, girls, girls  
Body Shop and the Marble Arch  
Girls, girls, girls  
Tropicana's where I lost my  
heart  
Girls, girls, girls.

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## GREAT '88!

The coolest calendar  
collection ever—  
from Rock Raves!



(1988 calendar pix not available at press time.  
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Spend the whole year rockin'  
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1988 calendars featuring super  
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calendars cost \$8.95 each and  
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Bon Jovi  
Iron Maiden  
Led Zeppelin  
Cinderella

Stryper  
U2  
Beastie Boys  
Run-D.M.C.  
The Doors

Plus—

James Dean  
Ernest P. Worrell

And, HOT off the presses—  
Samantha Fox Elvira  
Marilyn Monroe

Official 1988 Calendars are must-own  
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Quan.

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\_\_\_ Bon Jovi  
\_\_\_ Iron Maiden  
\_\_\_ Led Zeppelin  
\_\_\_ Cinderella  
\_\_\_ Stryper  
\_\_\_ U2  
\_\_\_ Beastie Boys

\_\_\_ Run-D.M.C.  
\_\_\_ The Doors  
\_\_\_ James Dean  
\_\_\_ Ernest P. Worrell  
\_\_\_ Samantha Fox  
\_\_\_ Elvira  
\_\_\_ Marilyn Monroe  
\_\_\_ Catalog

I am adding \$1.50 shipping for one calendar;  
\$1.00 for each additional calendar.

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Calendars will ship as soon as possible upon their  
release this fall. HP3

ROCK RAVES 799 Broadway  
Suite 539 New York, N.Y. 10003



## **SWEET SIXTEEN**

As recorded by Billy Idol

### **BILLY IDOL**

*Do anything*

*For my sweet sixteen  
And I'll do anything  
For little runaway child.*

*Gave my heart an engagement  
ring*

*She took everything  
Everything I gave her  
Ooh sweet sixteen.*

*Built a moon*

*For a rocking chair  
I never guessed it would rock  
her far from here  
Oh, oh, oh, oh.*

*Someone's built a candy castle  
For my sweet sixteen  
Someone's built a candy brain  
And filled it in.*

*Well I'll do anything  
For my sweet sixteen  
Oh I do anything  
For my runaway child.*

*Well memories will burn you  
Memories grow colder as people  
can  
They just get colder*

*Like sweet sixteen.*

*Oh I see it's clear  
Baby that you are  
All through here  
Oh, oh, oh, oh.*

*Someone's built a candy castle  
For my sweet sixteen  
Someone's built a candy house  
To house her in  
Someone's built a candy castle  
For my sweet sixteen  
Someone's built a candy brain  
And filled it in.*

*And I do anything  
For my sweet sixteen  
Oh I do anything  
For my runaway girl.*

*Sad and lonely and blue  
Getting over you  
How do you think it feels yeah.*

*I'm gonna get up in the morning  
To get over you  
In the morning  
Get over you  
Wipe away the tears  
Get over you  
Get over, get over  
My sweet sixteen  
Oh runaway child  
Oh sweet sixteen  
Oh runaway girl.*

*Gave my heart an engagement  
ring  
She left everything  
Everything I gave her  
Sweet sixteen  
Built a moon  
For a rockin' chair  
Never guessed it would rock her  
far from here  
Oh, oh, oh.*

*Someone's built a candy castle  
For my sweet sixteen  
Someone's built a candy house  
To house her in  
Someone's built a candy castle  
For my sweet sixteen  
Someone's built a candy house  
To house her in.*

*And I'll do anything  
For my sweet sixteen  
Oh I'll do anything  
For my runaway child  
Do anything  
For my sweet sixteen  
I'll do anything  
For little runaway girl  
Little runaway girl  
Oh sweet sixteen  
Oh sweet sixteen  
Oh.*

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## **INTO THE NIGHT**

As recorded by Ace Frehley

### **RUSS BALLARD**

*Two a.m. on a downtown street  
There on a corner two  
strangers meet  
In the night  
And then until the daybreak  
They're gonna love and before  
the light  
A heart may break  
There in the night.*

*Look in the alleys along the  
roads  
It's there the losers stand  
There in the ring they bide  
their time  
Hustling what they can  
They beg just to get  
That bottle in their hand.*

*There in the night  
Somewhere in the night*

*Oh how they do what they do  
Just to get through  
There in the night  
In the night.*

*Then on the street in the heart  
of town  
A lady in black she turns  
around  
In the night yeah  
She stares at the man in the  
Cadillac  
He drives by but he'll be back  
For the night  
There in the night.*

*See the guy along the road  
Who can he be  
Wait awhile he'll turn around  
See the man is me  
'Cause when I sing my dreams  
My dreams will set me free.*

*There in the night  
Somewhere in the night  
Oh how they do what they do  
Just to get through*

*There in the night  
In the night.*

*When the sun goes down  
And the light grows dim  
Slowly move in for the kill  
If you would come back again  
It would take away this pain  
But I don't know if you ever  
will  
Love in the night  
Would feel so right  
So love me tonight  
In the night.*

*Into the night  
It feels so right  
How could you do what you do  
Yes you only you  
There in, there in the night  
Somewhere in the night.*

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A black and white photograph of a bottle of Jack Daniel's Old No. 7 Tennessee Whiskey. The bottle is dark with a light-colored label. The label features the brand name 'JACK DANIEL'S' at the top, followed by 'Old No. 7' in a script font, and 'Tennessee WHISKEY' at the bottom. The bottle is positioned on the left side of the advertisement.



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| Army    | Jolly Roger |
| Naval   | Bandit      |

4' x 4' ONE-COLOR TAPESTRIES

Wall Hangings - \$7.99  
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Cinderella - group  
Motley Crue - Girls, Girls, . . .  
Ozzy - Ultimate Sin  
Zeppelin - collage  
Maiden - Killers

## Maiden - Somewhere in Time

W A S P - logo  
AC/DC - logo  
Kiss - group  
David Lee Roth - Eat 'Em . . .  
Poison - group

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

[illegible]

2 SIDED T SHIRTS \$12.00

2 SIDED T-SHIRTS \$12.00  
Specify Size (S M L XL)  
Bon Jovi - Slippery when wet

Bon Jovi - Jon Portrait  
Cinderella - group portrait  
Slayer - Hell Awaits  
Slayer - Haunting the Chapel  
Slayer - Reign in Blood  
Led Zeppelin - Swan Song  
Metallica - Ride the Lightning  
Metallica - Kill 'em all  
Metallica - Damage Inc  
Metallica - Master of Puppets  
Venom - Welcome to Hell  
Venom - Nightmare  
Exodus - Slay Team  
Exodus - Pleasures of the Flesh  
Poison - Talk Dirty  
Poison - Cat dragged in  
Stryper - group portrait  
Stryper - To Hell with the devil

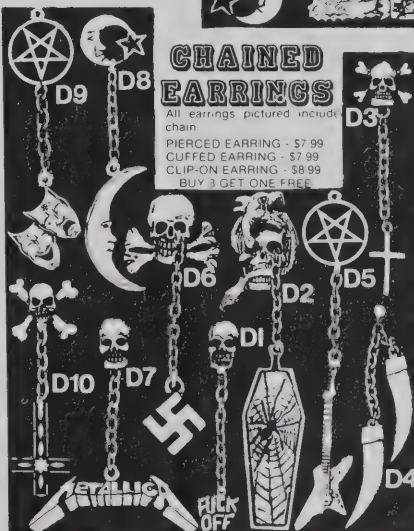
Motley Crue - Theatre of Pain

Motley Crue - 4x4  
 Motley Crue - Pain Killer  
 Motley Crue - No Trespassing  
 Motley Crue - Bad Boys  
 Iron Maiden - Aces High  
 Iron Maiden - Live after Death  
 Iron Maiden - Somewhere in Time  
 Megadeth - Peace Sells  
 Megadeth - I Kill for Thrills  
 Ozzy - The Ultimate Sin  
 Wasp - Electric Circus  
 Wasp - Last Command  
 Keel - Final Frontier  
 Over Kill - Feel the Fire  
 Vinnie Vincent - Invasion  
 Metal Church - The Dark  
 Grim Reaper - Fear no Evil  
 "I'm a Liar" - Don't  
 Anthrax - I am the Law  
 Anthrax - Spreading the Disease  
 Whitesnake - 87 Tour  
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All earrings pictured include chain

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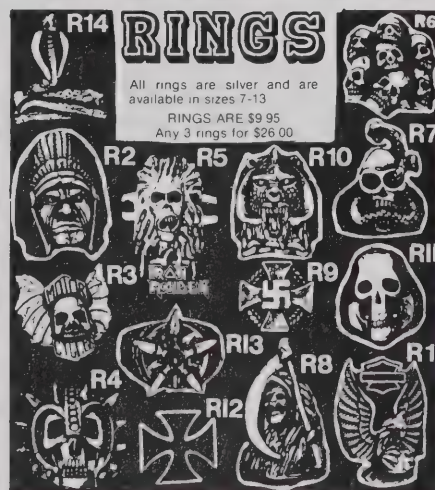
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to quit blowing smoke.**



No matter how long  
or how much you've  
smoked, it's not too  
late to stop. Because the sooner  
you put down your last cigarette,  
the sooner your body will begin  
to return to its normal, healthy  
state.



**American Heart Association**  
WE'RE FIGHTING FOR YOUR LIFE

## GIVE TO LIVE

As recorded by Sammy Hagar

### SAMMY HAGAR

*Ooo I can see that you've got fire  
in your eyes  
And pain inside your heart  
So many things have come  
And torn your world apart  
Oh baby, baby, baby  
Don't give up  
Don't give up  
Don't give up.*

*If you want love  
If you want love  
You've got to give a little  
If you want love  
If you want faith  
You just believe a little  
If you want love  
If you want peace  
Turn your cheek a little  
Oh you've got to give  
You've got to give  
You've got to give to live.*

*An empty hand reaching out for  
someone  
An empty heart takes so little to  
fill  
It's so much easier to push  
instead of pull  
Oh baby, baby, baby*

*Don't give up  
Don't give up  
Don't give up.*

*If you want love  
If you want love  
You've got to give a little  
If you want love  
If you want faith  
You just believe a little  
If you want love  
If you want peace  
Turn your cheek a little  
Oh you've got to give  
You've got to give  
You've got to give to live.*

*Each man's a country in his  
own right  
Oh ev'rybody needs a friend  
One friend one God one country  
No man can defend  
Yeah.*

*I believe in faith and destination  
But so much of that lies in our  
own hands  
But if you know what you want  
Just go on out and get it  
Oh baby, baby just don't give up  
no, no  
Ah don't give up yeah, yeah.  
(Repeat chorus)*

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## WINNER TAKES IT ALL

As recorded by Sammy Hagar

### MORODER WHITLOCK

*I watch with open eyes  
'Til it's time  
To take it all the way.*

*Everyday  
The game is ours to play  
Oh tell me why  
There are no alibis.*

*'Cause the winner takes it all  
Loser takes a fall  
Fight to the beginning of the end  
Winner takes it all  
'Til he breaks the fall  
In time he'll make it over the top  
hey.*

*Hey  
You listen when I say  
There's a dream  
Oh that's comin' true today yeah  
Never turn away*

*When the challenge is alive  
The choice is yours to make  
In every chance you take.*

*'Cause the winner takes it all  
Loser takes a fall  
Fight to the beginning of the end  
Winner takes it all  
'Til he breaks the fall  
In time he'll make it over the  
top.*

*First the mind  
Then the soul  
And when the heart  
Gets pumped up for the goal  
There's no defeat  
You'd sooner die  
It's man to man  
As we stand eye to eye.*

*Winner takes it all  
Loser takes a fall  
Fight to the beginning of the end  
Winner takes it all  
'Til he breaks the fall  
In time he'll make it over the  
top.*

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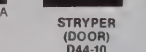
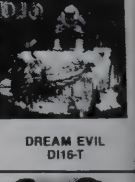
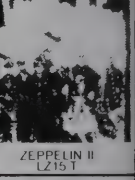
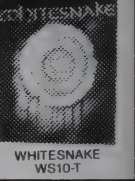
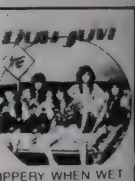
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**As recorded by Deep Purple**

*Take a look at these dirty  
hands  
Take a look at this face  
These blazing eyes  
Do you see me as a broken  
man  
Oh yeah tell me  
Are you really that blind.*

***You got yourself a load of  
trouble now  
You got yourself a bad deal  
You say I've got a bad attitude  
How d'you think I feel.***

*You got me locked in a paper cage  
You think I'm chained up  
But I'm just tied down  
Step aside get out of my way  
I won't hurt you  
I had enough being pushed around.*

**You got yourself a load of  
trouble now  
You got yourself a bad deal  
You say I've got a bad attitude  
How d'you think I feel.**

***Don't want a number  
I got a name  
Take a look at my face  
Talk about a bad attitude  
Things have got to change.***

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**As recorded by Grim Reaper**

**STEVE GRIMMETT**  
**NICK BOWCOTT**

*I left the city for another life  
To start it all again  
All I wanted was the solitude  
And time to think alone  
Peace and quiet seemed the only  
way  
But I guess that I was wrong  
Now I stand with gun in hand  
I should have known it all  
along.*

***I don't need to know what's  
right  
Now I know I have to fight.***

**Lust for freedom  
Taking it all the way  
Lust for freedom  
Somebody's got to pay  
Lust for freedom  
The future is in my hand  
Lust for freedom  
Everyone take a stand  
Lust for freedom.**

*I'm imprisoned shut out from  
life  
But I know it won't be long  
There ain't no way they can  
keep me in  
I will show them that they're  
wrong  
The lust for freedom will see me*

**through**  
**Until I break the chain**  
**You will never get a second**  
**chance**  
**You won't mess with me again.**

***I don't need to know what's  
right  
Now I know I have to fight.***

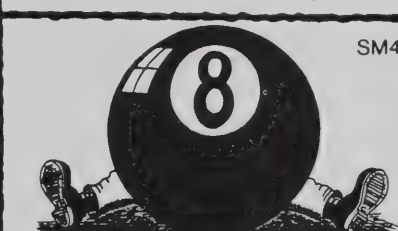
**Lust for freedom  
Taking it all the way  
Lust for freedom  
Somebody's got to pay  
Lust for freedom  
The future is in my hand  
Lust for freedom  
Everyone take a stand.**

***I've had enough ain't taking no  
more  
The time has come to break the  
law  
If I give in I'll never get out  
So I must stand I'm breaking  
out.***

***I don't need to know what's  
right  
Now I know I have to fight.***

**Lust for freedom  
Taking it all the way  
Lust for freedom  
Somebody's got to pay  
Lust for freedom  
The future is in my hand  
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Everyone take a stand  
Lust for freedom.**

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## SOMEBODY SAVE ME

As recorded by Cinderella

**TOM KEIFER**

*When I was a young boy  
They said you're only gettin'  
older  
But how was I to know then  
That they'd be crying on my  
shoulder.*

*Put your money in a big house  
Get yourself a pretty wife  
She'll collect your life insurance  
When she connects you with a  
knife.*

*Somebody get the doctor  
I'm feelin' pretty poor  
Somebody get the stretcher  
Before I hit the floor.*

*Somebody save me  
I lost my job they kicked me out  
of my tree  
Somebody save me  
Save me.*

*Well everybody's got opinions  
But nobody's got the answers  
And the shit ya ate for  
breakfast  
Well it'll only give ya cancer.*

*We're runnin' in a circle  
Runnin' to the morning light  
And if ya ain't quite workable  
It's been one hell of a night.*

*Somebody get the doctor  
I think I'm gonna crash  
Never paid the bill  
Because I ain't got the cash.*

*Somebody save me  
I lost my job they kicked me out  
of my tree  
Somebody save me  
Save me  
Look out.*

*Save me  
I lost my job they kicked me out  
of my tree  
Somebody save me  
Save me.*

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## DREAM WARRIORS (Theme from A Nightmare On Elm Street 3)

As recorded by Dokken

**GEORGE LYNCH  
JEFF PILSON**

*I'm out of work  
And dread the lonely nights  
I'm not alone  
I wonder if these heavy eyes  
Can face the unknown  
When I close my eyes  
I realize  
You'll come my way  
I'm standing in the night alone  
Forever  
Together.*

*Oh we're the dream warriors  
Don't wanna dream no more  
We're the dream warriors  
And maybe tonight  
Maybe tonight you'll be gone.*

*I feel the touch  
Fallin' over me  
I can't explain  
I hear the voices calling out  
Calling my name  
It's the same desire  
To feel the fire  
That's coming this way  
I'm standing in the night alone  
Forever  
Together.*

*Oh we're the dream warriors  
Don't wanna dream no more  
We're the dream warriors  
And maybe tonight you'll be  
gone  
We're the dream warriors  
Ain't gonna dream no more  
And maybe tonight  
Maybe tonight you'll be gone.*

*Quick report  
The bitter end  
This time  
Break the spell  
Of illusion bound together  
Waiting for you.  
(Repeat chorus)*

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— Dana Strum,  
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## ROCK THE NIGHT

As recorded by Europe

**JOEY TEMPEST**  
**MIC MICHAELI**

*I've gone through changes  
I've gone through pain  
But it's not enough reason  
For me to go insane  
I know the feeling  
Just when it grows  
I'm in a rage up from my head  
down to my toes.*

*You know it ain't easy  
Running out of thrills*

*You know it ain't easy  
When you don't know what you  
want  
What do you want.*

*You want to rock now rock the  
night  
'Til early in the morning light  
Rock now rock the night woh  
oh, woh oh  
Rock now rock the night  
You'd better believe it's right  
Rock now rock the night woh  
oh, woh oh.*

*I know my limit  
Just what it takes  
When things ain't good enough*

*I just pull the brake  
Sometimes it's easy  
Sometimes it's tough  
But just have one thing clear  
I can't get enough.*

*You know it ain't easy  
Running out of thrills  
You know it ain't easy  
When you don't know what you  
want  
What do you want.  
(Repeat chorus)*

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## NOBODY'S FOOL

As recorded by Cinderella

**TOM KEIFER**

*I count the falling tears  
They fall before my eyes  
Seems like a thousand years  
Since we broke the ties.*

*I call you on the phone  
But never get a rise  
So sit there all alone  
With tired weary eyes.*

*I'm not your fool  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool)*

*Never again no, no.*

*You take your road I'll take  
mine  
The paths have both been  
beaten  
Searchin' for a change of pace  
Love needs to be sweetened  
I strain my heart  
Just to make a dime  
With that dime I bought your  
love  
But now I've changed my mind.*

*I'm not your fool  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool)  
Never again no, no  
(Nobody's fool, nobody's fool)*

*I'm no fool  
(Nobody's fool, nobody's fool).*

*I count the falling tears  
They fall before my eyes  
Seemed like a thousand years  
Since we broke the ties.*

*I'm not your fool  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool).*

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## ROCK ME

As recorded by Great White

**KENDALL**  
**NIVEN**  
**RUSSELL**  
**LARDIE**

*Sweet little babe  
You don't have to go  
Little baby  
Tell me you won't go  
We'd be so good together if we  
had the time  
Oh bein' alone's a nowhere state  
of mind.*

*Ooh lovin' ain't no crime oh no  
I see your man ain't here  
He don't care  
And when the night is gone  
I will move on  
Out to find a way  
To face another day.*

*Search the world for someone  
I'll never find  
Someone who ain't ooh the  
hurtin' kind  
We'll make the wrong seem right  
So come on now.*

*Rock me, rock me  
Roll me through the night  
Rock me, rock me  
Roll me through the night  
Rock me, rock me  
Roll me through the night  
We'll burn with love tonight.*

*Sweet little babe  
Oh don't you go  
You ain't so ooh innocent I know  
Ooh I know your heart's like  
mine oh yeah  
And I will find the time  
To make you mine  
Ooh and if your love goes bad  
If it makes you sad  
Then I'll be back for more  
At your door.*

*Rock me, rock me  
Roll me through the night  
Rock me, rock me  
Roll me through the night  
Rock me, rock me  
Roll me through the night  
Before the morning light  
We'll burn with love tonight, love  
tonight.*

*And when your man don't care  
I will be there  
There'll still be lovin' real good  
love so baby now.*

*Rock me, rock me  
Roll me through the night  
Rock me, rock me  
Roll me through the night  
Rock me, rock me  
Roll me through the night  
There is no wrong or right  
We'll burn with love.*

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## SHE NEVER LOOKED THAT GOOD FOR ME

As recorded by Autograph

**PLUNKETT  
ISHAM  
FOXWORTHY**

*I was so secure  
I didn't see it comin'  
She was halfway out the door  
Before I started runnin'.*

*They say that love is blind  
I didn't see the signs  
All the things I didn't do  
Made her give her love to you.*

*She never looked that good for me  
There's a new smile I've never seen  
You must have set her spirit free  
'Cause she never looked that good for me.*

*Well it's on her face  
You're everything she needed  
She's finally found her place  
It's like she's been completed.*

*I think of all the nights*

*I should have held her tight  
All the things I didn't say  
Made her give her love away.*

*She never looked that good for me  
There's a new smile I've never seen  
You must have set her spirit free  
'Cause she never looked that good for me.*

*I used to fantasize  
Dress her with my eyes  
But even in my mind  
She never looked so fine.*

*She never looked that good for me  
There's a new smile I've never seen  
You must have set her spirit free  
'Cause she never looked that good for me.*

*She never looked that good for me  
She never looked that good for me  
She never looked that good for me.*

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## INDIANS

As recorded by Anthrax

**JOSEPH BELLARDINI  
SCOTT ROSENFELD  
CHARLES BENANTE  
FRANK BELLO  
DAN SPITZ**

*We all see black and white  
When it comes to someone else's fight  
No one ever gets involved  
Apathy can never solve.*

*Forced out brave and mighty  
Stolen land  
They can't fight it  
Hold on to pride and tradition  
Even tho they know how much their lives are really missin'  
We're dissin' them  
On reservations  
A hopeless situation.*

*Respect is something that you earn  
Our Indian brothers getting burned  
Original American  
Turned into second class citizen.*

*Forced out brave and mighty  
Stolen land  
They can't fight it  
Hold on to pride and tradition  
Even tho they know how much their lives are really missin'  
We're dissin' them  
On reservations  
A hopeless situation.*

*Cry for the Indians  
Die for the Indians  
Cry for the Indians  
Cry, cry  
Cry for the Indians.*

*Love the land and fellow man  
Peace is what we strive to have  
Some folks have none of this  
Hatred and prejudice.  
(Repeat chorus)*

*Territory it's just the body of the nation  
The people that inhabit it  
Make its configuration  
Prejudice something we all can do without  
Cuz a flag of many colors  
Is what this land's all about.*

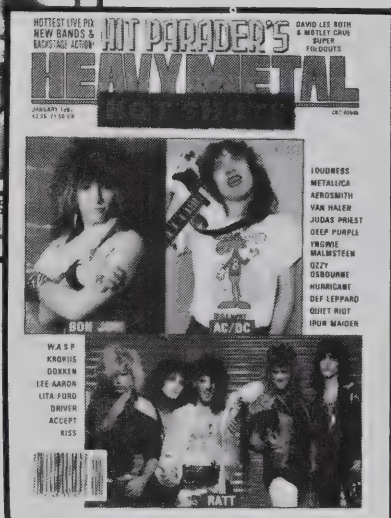
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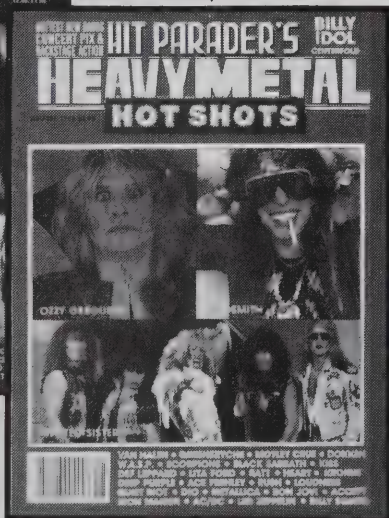
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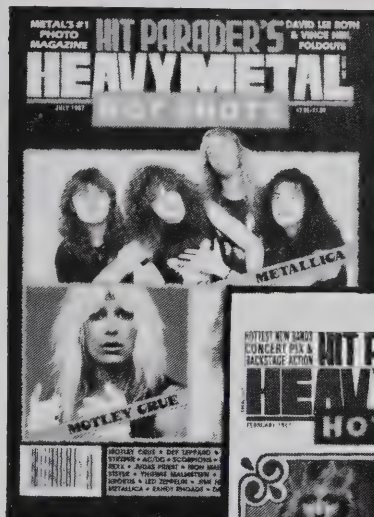


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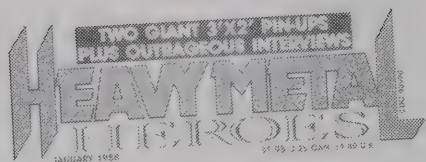
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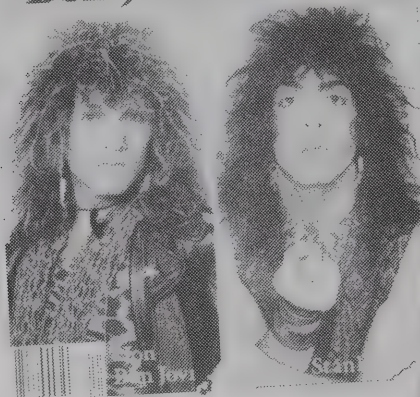
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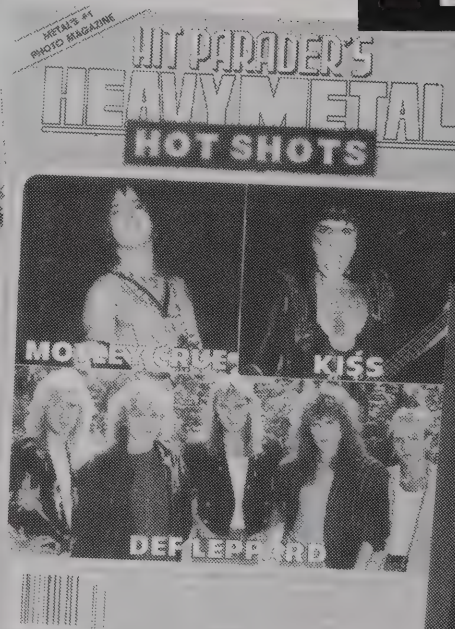
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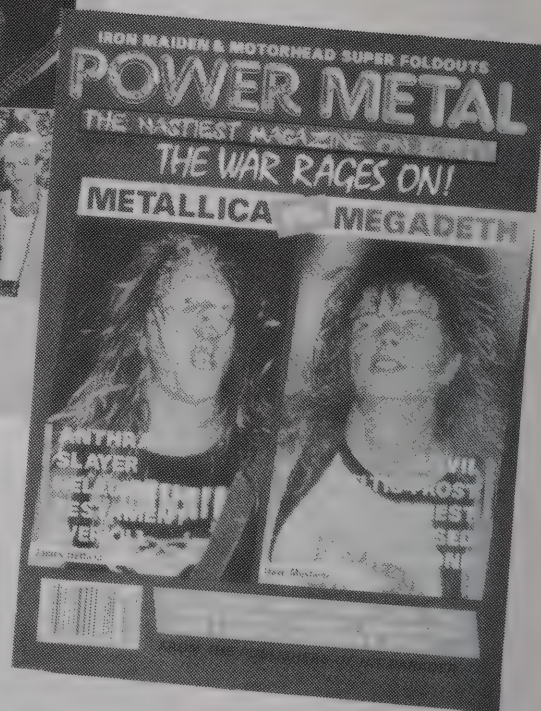


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## YOU'RE ONLY LOSING YOUR HEART

As recorded by Zebra

**RANDY JACKSON**

*Don't do anything I wouldn't do  
Pass me anyway  
Like I'm a fool for you.*

*Passionate anyway  
Walkin' out the back door  
Used to be alive until just now  
It's just becoming unreal.*

*You're only losing your heart  
It's nothing critical  
You won't believe it 'til it starts  
You're only losing your heart  
It's not unusual  
It's only tearing you apart.*

*Don't do anything I wouldn't do  
Pass me anyway  
Lie like a fool.*

*Laugh at me anyway  
Walkin' out the back door  
Used to be alive until just now  
It's just becoming unreal.*

*(Repeat chorus)*

*Oh how can I be  
So far away  
Without a reason  
Should I know  
How not to lose  
How can I not  
Follow you anywhere  
But I'm lost  
Take me away  
Takin' all my time  
Make me a choice.*

*Passionate anyway  
Walkin' out the back door  
Used to be alive until just now  
It's just becoming unreal.*

*You're only losing your heart  
It's nothing critical  
You won't believe it 'til it starts  
You're only losing your heart  
You can't believe it to be  
The thing that's tearing you  
apart  
You're only losing your heart  
It's nothing visual  
You won't believe it 'til it starts  
You're only losing your heart  
The thing you're dreamin' of is  
The thing that's tearing you  
apart  
Even though I'm wasting my  
time.*

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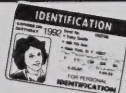
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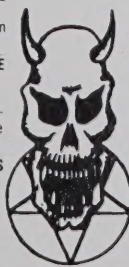
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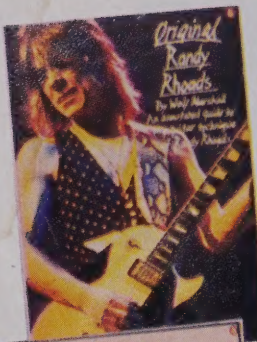
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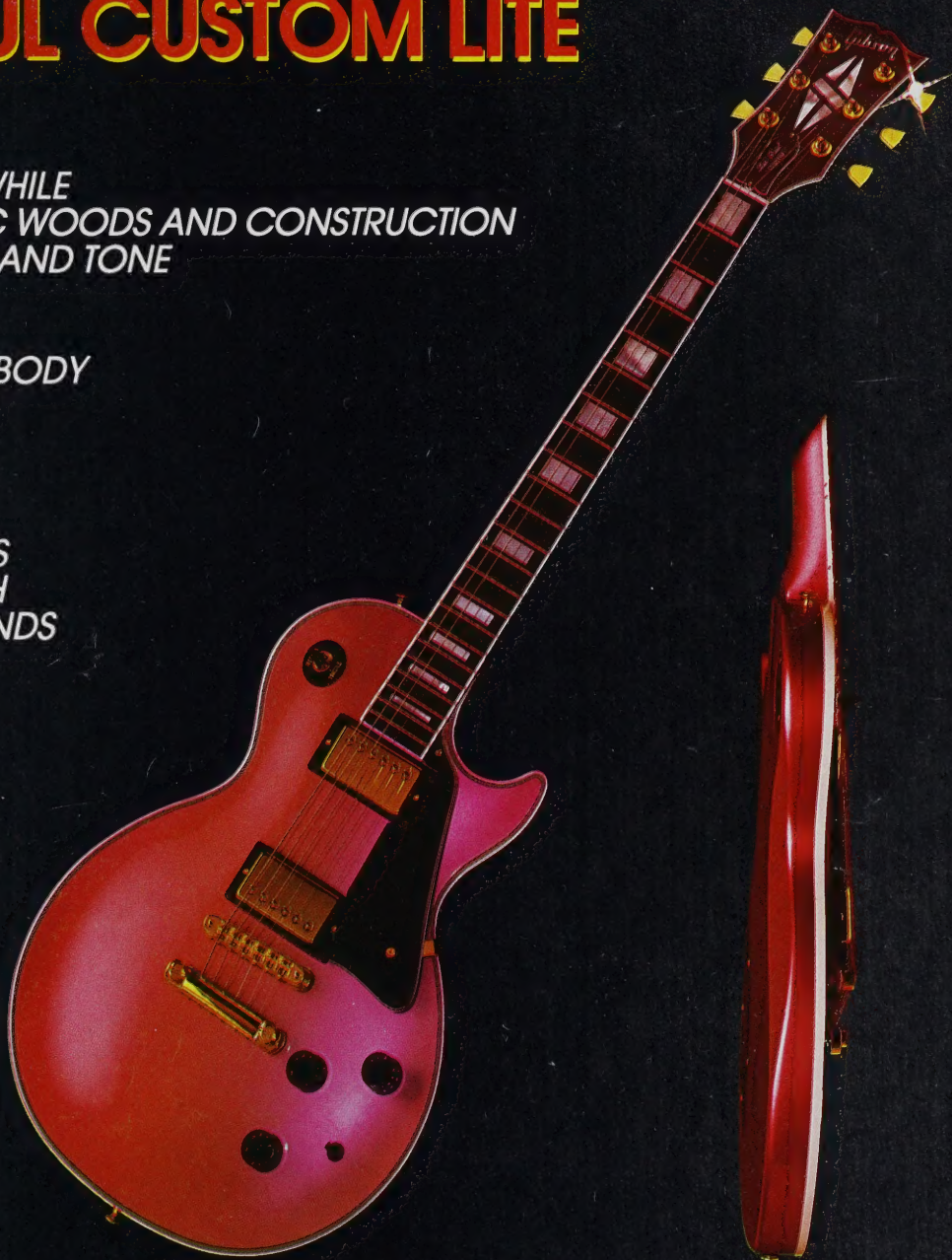


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